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The Musical Times.]

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[November 1, 1918.]



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AND SINGING-CLASS CIRCULAR.

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## WILLIAM GRAY McNAUGHT.

BORN: MARCH 30, 1849.

DIED: OCTOBER 13, 1918.

With deep sorrow we record the irreparable loss we have sustained in the death of William Gray McNaught, for many years Editor of this Journal. Usually the passing away of a man so widely known calls forth immediate consideration of his public activities. But our first and strongest feelings in this case are so purely personal as to outweigh other considerations.

After all, there can be no better tribute to his character than this fact of the sense of personal loss being so keen as to make us unable for the moment to do more than express our grief and, on behalf of our readers, to tender heartfelt sympathy to his sorrowing relatives.

In an exceptional degree he had a genius for friendship. Wherever he went—and his work for the Board of Education and as choral adjudicator took him far and wide—he endeared himself by his buoyant and genial personality and his habitual practical kindness.

The position he occupied gave him many opportunities for helping young performers, and, hard-worked though he was, he was never too busy to make the most of these chances. The encouraging word, the sound advice, the helpful introduction—all those kindly acts that mean so much to the struggling professional, were never failing. The number of musicians, especially singers, who have to thank him for such timely help is legion. We know that with them, as with us, the main feeling for a long while will be something much deeper than the regret naturally called forth by the death of an honoured member of their profession. That regret will be widespread and enduring. In these early days the emotion of all who knew him is far more intimate and poignant—grief for a warm-hearted man and true friend.

## CHARLES HUBERT HASTINGS PARRY.

BORN: FEBRUARY 27, 1848.

DIED: OCTOBER 7, 1918.

In the musical profession are many joys, many sorrows. The joys are chiefly those that come to us from the outside, from other members of the same profession, never mind how rare they may be: perhaps they are all the dearer and sweeter because of this very rarity. The sorrows all too often are of ourselves. Hubert Parry was a joy of my musical life. It seems impossible even now to believe that never more will one see that cheery, honest, open, beaming countenance, and, ye gods! how rare are these things in our profession. If only that profession would endeavour to base its conduct on the example he provided, what worlds away from to-day! If I were left to myself I would sit and smoke my pipe and dream of the days that are no more and that can never be again, because Parry is gone. But though I lay no claim whatever to have known him well, most certainly I knew him long, and, in any case, I knew him well enough to realise that, were he here again among us in the flesh, the reward of what he would have designated a complete waste of time in sitting and mentally examining him, would have been a hearty punch in the ribs. For Parry was a doer of deeds, not a talker about them: and so the influence he exerted, as I think even more through his wonderful personality than through his music, will survive among a section of the public which, were it dependent upon a knowledge of his music, would simply forget him; while for that other section of the public, the musicians, there is always the suggestion of Dr. Johnson as to providing the argument, but it was none of his business to provide also the brains to see it. Even those who in the comparatively long past led the anti-Parry musical campaign must have realised that Parry had set out merely to provide the argument, and merry and merry must have been his laughter in those days when one group of critics described him as the 'greatest British composer since Purcell,' whilst another group would have none of him. Of course precisely the same thing occurs nowadays, and of course the same thing will occur to the end of the chapter. But nevertheless, and with all due deference, we have no Parry now, even if we have those others who are ready to spend their lives in

arguing about him. Above all things Parry was a man, and a man of very like passions with the rest of his kind. It has always seemed to me to be a thousand pities that the world at large—the English world, I mean—was kept so severely in the dark in respect of Parry's manifoldness, for I am still, after well over a third of a century, as firmly convinced as ever that had this world known more of Parry the man, Parry the musician would, as such, have occupied a larger place in their esteem: he would have come more into their lives than was permitted by those who stood sponsor and, as it were, took him—of all people!—under their care, and persisted everlastingly upon his musicianship, his descent, so to say, from Purcell.

Parry was precisely the type of man who, had he been freed from this kind of critical influence—influence thrust upon his work, not upon him—might easily have become the 'household word.' He was a man very much after the English public idea of what a man, and especially an Englishman, should be. No doubt many sincere music-lovers hold him in high esteem because he began his musical career at about ten years of age by playing the accompaniments to a large quantity of parish anthems, 'a kind of feeble four-part harmony exercise,' and perhaps more because he graduated Mus. Bacc. Oxon. by examination while he was still at Eton. But all this kind of thing is more or less common to musicians out of the ordinary rut. As the years passed and cantata after cantata poured from his generous pen and fertile brain, undoubtedly the host of Parryites, as we used to call them thirty years or so ago, waxed more and more numerous. Parry, then, became a veritable centre of argument, a fact of which it is reasonable to suppose he himself was completely ignorant. In the smoking-rooms of the various hotels where the critics in those times did congregate to talk over the day's work, anything new by Parry was a fruitful object of discussion, and very heated the arguments usually were. He came—he, ye gods!—to be regarded by some as the central figure of a clique to destroy which was clearly the duty of the infallible among us, that is the younger brethren. No doubt there was a mass of prejudice on both sides, the Parryites urging more than they could support by evidence or their own (not Parry's) argument, the others, with equal force and vigour, protesting that no man born in the purple could possibly be so gifted musically by the gods as to be a 'truly great composer.' Looking away down the long avenue of time it is pleasant to recall these 'arguments.' We were all young then, and no doubt if our judgment, was it *pro* or was it *con* Parry, was at times in error as undeniably it was often prejudiced, yet it emanated from youngsters of intense sincerity, taking them all in all. Moreover, Parry himself became something of a god to several to whom his music bore no kind of message at all. His faculty for putting himself outside his music when he could be induced to discuss it, or any particular point in it, endeared him to us all. I remember on the occasion of the production of a Mahler Symphony at Queen's Hall some years ago, when certain sections of the musical Cosmos were endeavouring to raise Mahler to the dignity of an idol, Parry, who never lost an opportunity for hearing all that was new, however much he may have disliked it, broke into a circle of critics who were eagerly discussing the virtues of Mahler's music; a lusty crack in the ribs for one of them, and the remark followed that 'whatever your fellows may think of this music, at least it is the music of an ill-conditioned man.' A burst of hearty, cheery laughter, and Parry was at Oxford Circus before he could be captured for further argument. Mahler was ill-conditioned. It fell to my lot in my earlier career to be brought a great deal in contact

with him, and I knew at once that Parry was right, and his way of expressing his opinion was delightful characteristic.

Now I firmly believe that had Parry, the man, been permitted, as it were, to speak more for himself, had his music not been so overpraised by some and so underrated by others, Parry would have gone to his grave as the disappointed composer I am told he was in his last years, but a composer far nearer the 'household word' order. As a fact the present generation can know almost nothing of his music, for even in the not very remote past several of his more important works which were produced at one or other of the provincial Festivals never came to a hearing in London, or they were heard once here, suffered the fate of most British music and were never repeated. Metropolitan choral societies leave his music severely alone. Last year when I wrote to point out how pianist after pianist ignored native music, as did teacher after teacher, I received a score of replies inviting me to name any such music fit for concert purposes. And yet Dannreuther did not disdain to play in public the early Pianoforte Concerto, and now that Parry is dead I hear of a forthcoming performance of his 'Theme and XIX. Variations.' But what is this? What has become of the chamber music and of nearly all the choral music? Who of to-day can be said really to know it? Parry, now that he is no longer with us, may yet be discovered, or, if you like, re-discovered. But I maintain that his music need not have passed over a whole generation, so to speak, had the circumstances been different, as they might so easily, and, as I think, should most certainly have been!

Throughout this music, it is not too much to say, breathes every ounce of the composer's marvellous vitality and energy. He might have stood for the personification of energy, and that is precisely the quality that would have endeared him to the majority of his fellow-countrymen, had they been afforded the opportunity for discovering it. He loved his fellow-men, and he did all that he did with might and main. I shall never forget either his demeanour or his words as he delivered his great speech on the occasion of the opening of the organ in the Shire Hall at Gloucester, which he himself had presented at the Three Choirs Meeting in that city, now many years ago. It was Parry, the Liberal (not politician, but man), who spoke, and I can recall even now his fiery eloquence, which convinced me that Parry could have started a riot there, or in Hyde Park or elsewhere had he been so disposed. Convinced himself that all things were not as they should be, the main point of his speech was that music was too much the prerogative of the well-to-do, and was not brought sufficient within the bounds of possibility of the other classes to remedy which he had presented or rebuilt the organ at his own charges. He easily convinced most of his more thoughtful hearers. It was the man who spoke and I repeat that if that same man had 'spoken' for himself more frequently, and not almost invariably through the mouths (or pens) of prophets, he would have become to the multitude a vastly greater power than he was. His fund of fun was never allowed to make the most of itself. It was a proud boast that he was in the van of the 'moderns' in music in virtue of his having been the first to make use of a group of motor-horns in a full score! But how many know that! On the serious side, how many folk, other than those directly interested, had, or have even now, any idea of the fact that he was the very life and soul of the Professional Classes War Relief Committee. His light seems always to have been kept under a bushel. Sir Homewood Crawford, writing to *The Times* on

the day after the funeral at St. Paul's Cathedral, said that Parry not only joined the Council but at once accepted the chairmanship of the Music-in-War-Time Committee. 'For upwards of four years Sir Hubert Parry gave the Committee the benefit of his valuable services, presiding over all committee meetings, and personally investigating and supervising every detail of the work entrusted to the Committee. When I state,' continues Sir Homewood, 'that the Joint Committee of the British Red Cross Society and the Order of St. John have left to our Committee the organization of hospital concerts throughout England and Wales, it will be readily understood that the task has not been light. Moreover, the alleviation of distress among hundreds of musicians has necessarily involved the Committee—and especially their chairman—in much arduous and anxious work. Sir Hubert Parry never spared himself: and I owe it to his revered memory to make known publicly the increased indebtedness under which the musical profession remains for the never-ending interest taken by him in its welfare.'

Again the man! It was the man that was foremost in all that Parry did, in all that Parry was. It is the man that stands out in his life, whether as footballer or musician, yachtsman or speaker or writer: it is essentially the man that speaks in his music. Its bigness of conception, its robustness, its vigour, its humour, tenderness, gentleness,—it is all the man Parry. Maybe he was potentially a greater man than musician. At least he was a man first, a very real man, and a very true Briton. If only it had been allowed to be known to the multitude in the beginning!

But our musical conditions made it otherwise, and he was a terrible victim of these conditions. Imagine Parry, 'the greatest British composer since Purcell,' wasting his precious time, that belonged to the world, over the revision of 3,000 examination papers—an appalling thought! He was born both a gentleman and a musician, and had he been left to himself and his creative instincts he might have done infinitely greater things in his art. But, being placed at the head of the musical profession, Principal of the Royal College of Music, chairman of anything and everything connected with music and musicians (including charities and examinations as aforesaid), his art was clearly stifled in no small measure by the absurd demands of his administrative position. Between Parry and the mass of the musical profession there was a huge gap, and he stood miles away from, and outside of, the musical-commercial questions that interested them. But education as he saw it, and all its dire responsibilities, sat heavily upon him in its very worst form, and he felt it his duty to succumb to it. Now, no artistic spirit could survive the limelight on presidential chairs. Think of it, Parry and office work of the conventional routine order—examination papers, all the petty commonplaces of the clerk at thirty shillings a week or so, which made up the toll 'spoken' of his daily life! And he was Parry!

And Parry was the 'greatest British composer since Purcell'! Indeed he may have been. Yet those who thought of this and who stated it loudest were precisely those who kept him—not to say us—from inheriting his kingdom. How, in good sooth, may the born composer contrive a dozen debts to pay? A composer who counts is rare enough anywhere, any time. Do not try to use him as a mixture of university don, cabinet minister, city magnate, useful hack, or a dozen things besides. A great blow was delivered against English music when Parry was appointed to succeed Sir George Grove as director of the R.C.M. It follows, to my mind, that if Parry's successor in the post is to be a composer, then he must be a composer who counts

for nothing, one whom we can do without. Parry was half-paralysed from the beginning of his directorate by its multifarious duties, and that half-ruined his opportunity for being of greatest significance to British music. Parry, in spite of all that he achieved, died a Might-Have-Been!

ROBIN H. LEGGE.

#### THE FUNERAL OF SIR HUBERT PARRY.

A vast congregation attended the interment in St. Paul's Cathedral on October 16. The King was represented by Mr. Harry Verney, Queen Alexandra by Earl Howe, the Prince of Wales by the Hon. Sir Sidney Greville, and Princess Louise (Duchess of Argyll) by Colonel Vernon Chater. The Lord Mayor and Sheriffs were present in state.

Sir Charles Stanford, Sir Ernest Palmer, Mr. Muir Mackenzie, and Mr. Claude Aveling attended on behalf of the Royal College of Music, from which institution came also a large body of professors and past and present students. The Royal Academy of Music was represented by Sir Alexander Mackenzie, Sir Edward Cooper, Sir George Donaldson, and many professors, including Mr. Frederick Corder and Mr. Frederic Cliffe. Among the numerous distinguished musicians were Miss Muriel Foster, Sir Edward Elgar, Sir Frederick Bridge, Mr. J. A. Fuller-Maitland, and Mr. Landon Ronald. There were also present representatives from the Associated Board R.A.M. and R.C.M., Guildhall School of Music, Trinity College of Music, Royal Choral Society, Royal Philharmonic Society, Royal College of Organists, Bach Choir, Royal Albert Hall Corporation, Handel Society, Royal Society of Musicians, People's Concert Society, Musical Association, Music in War-time Committee, Incorporated Society of Musicians, Worshipful Company of Musicians, National Orchestral Association, Staff-Singing College, Tonic Sol-fa College, the Madrigal Society, Society of British Composers, Cambridge University Musical Society, Cambridge University Musical Club, Welsh Folk-Song Society, Three Choirs Festival, Kneller Hall (Royal Military School of Music), Bristol Madrigal Society, Bristol Musical Society, Oxford University Musical Club, Royal College of Music Union, Royal College of Music Magazine, Royal Academy of Arts, Oxford University, Cambridge University, London University, Trinity College, Dublin, Oxford University Dramatic Society, Royal Geographical Society, the Literary Society, the Society of Authors, Queen Alexandra's House, Windsor and Eton Choral Society, and the Professional Classes War Relief Council. The congregation included also Earl Beauchamp, the Bishop of Winchester, Lord Stuart of Wortley, Sir Edward Poynter, P.R.A., Canon Edgar Sheppard, and the Head-master of Eton. The officiating Clergy were the Archdeacon of London, Canon Alexander, and Canon Newbolt. The Archbishop of Canterbury pronounced the Blessing. The pall was borne by nine Etonians,—the Keeper of the Field (an honour held by Sir Hubert when at Eton), the Captain of the School and three other collegers, the Captain of the Oppidans and three other Oppidans.

#### THE MUSIC.

Rarely does funeral music strike so fitting a note as on this occasion. The sentences were sung to Croft's setting, and the Psalm to a chant by Samuel Wesley. The Lesson was followed by a moving performance by the Bach Choir of the dead composer's six-part motet 'There is an old belief,' one of the finest examples of his choral writing. After the Committal Prayer was sung the hymn 'Brief life is here our portion,' to 'St. Alphege' (the congregation joining in with impressive effect) and Stanford's beautiful setting of

'I heard a voice from heaven.' The remaining choral item was the Passion Chorale, 'Commit thy ways to Jesus.' The choir was composed of the St. Paul's Cathedral and the Temple Church Choirs, conducted by Major Walford Davies, in the absence, through illness, of Mr. Charles Macpherson. Dr. H. P. Allen conducted the Bach Choir. An auxiliary body of singers, made up of the choral class at the Royal College of Music and the Royal Air Force Choir, occupied seats under the dome, and gave fine impetus to the congregational singing in the Gloria Patri of the Psalm, the hymn, and the Bach Chorale. The fine rendering of the service owed much to the able accompaniment of Dr. W. G. Alcock.

#### ORGAN MUSIC.

It was appropriate that organ music should play a prominent part at the burial of one who was such an ardent disciple of Bach, and who himself during the last few years of his life had enriched the repertory of the instrument by fine works based on our native hymn-tunes.

Before the service Sir Walter Parratt played Bach's Prelude on 'Jesu, my Trust,' and Parry's Prelude on 'Martyrdom' ('As pants the hart'). Immediately before the blessing, the congregation standing, Major Walford Davies played the composer's rugged Fantasia on Croft's '136th' ('Ye boundless realms of joy').

The service was followed by three more of Parry's organ works—the Elegy in A flat and Fantasia on 'St. Anne,' played by Mr. H. G. Ley, and the Prelude on 'Jesu, Redemptor Omnium,' played by Mr. Ivor Atkins. One more organ item claims mention—an improvisation by Major Walford Davies, who linked together six little themes written for the occasion by himself, Dr. Alan Gray and Dr. Alcock, and Messrs. Frank Bridge, Ivor Atkins, and H. G. Ley.

#### THE WORDS OF SIR HUBERT PARRY.

By F. GILBERT WEBB.

One of the most distinctive features of the Renaissance of British music is the literary ability of its founders and its leaders. Mackenzie, Elgar, Cowen, Corder, Bantock, and others all possess the power to express themselves in words as convincingly as in music, and had the late Sir Hubert Parry never composed a single work, his books on the 'Evolution of Musical Art,' 'Style in Musical Art,' 'Johann Sebastian Bach,' and the third volume of the 'Oxford History of Music' would have brought him far-reaching and enduring fame. No previous composer has taken such a wide survey of the history of man and social conditions, and shown their relation to, and influence on, musical art. His grasp of dominating facts, perception of causes, and power of logical deduction were extraordinary. All musicians are conscious in more or less degree that their art is an expression of the motives which influence and dominate humanity, but it was left to Parry to be the first to show the closeness of the connection between the organization of life and the organization of music; the intimacy between temperament and tone, habit and song, and to demonstrate that music is the mirror that faithfully reflects the animating spirit and the trend of thought of each passing age.

It is this recognition and clear setting forth of the twinning of life and music that give such peculiar value to the late composer's books. Passage after passage in them affords terse and convincing deductions that clear away vagueness of knowledge and consolidate thought. The work of the pioneer in art is well shown by the following quotation from 'The Art of Music':

Human nature is liable to be impatient of the slow development of resources, and often breaks out in

resentment at having to wait so many centuries for the consummation of various aims. Monteverde, Purcell, and Gluck are types of those eager spirits who are impatient of the slow march of things, and want to find a short cut to their artistic ideals—just as impatient political enthusiasts long to establish a millennium before they have organized their human beings into a fit state to live in it. Such ardent and genuine composers as they were saw rightly that art is not an end but a means, and having much more natural feeling for expression than for the purely artistic side of things, they tried to make sluggish time move faster and to attain their ideal artistic region without the preliminary of following the long road that led there.

Another striking example of Parry's power to condense and present with a clearness that makes the knowledge conveyed easy of assimilation, is found in a passage from the same book on the much discussed question of nationality in folk-tunes:

Folk-tunes are the first essays made by man in distributing his notes so as to express his feelings in terms of design. Highly sensitive races express themselves with high degrees of emotional force and variety of form. placid races show perfect content in simple design of little meaning; races of moderate intelligence who have considerable skill in manipulation and love of effect introduce much ornamentation; serious and strong races and those with much reserve of disposition, produce very simple and dignified tunes; and so on in varying degrees. Modes of life and climatic conditions all tell upon the product, and ultimately colour in no little degree the later artistic developments which are the counterparts of these slender beginnings. Folk-music supplies an epitome of the principles on which musical art is founded.

Again, a splendid birds-eye view of rationality and harmony is given in the passage:

The essence of design in harmonic music of the modern kind is that groups of chords and whole passages shall have a well defined and intelligible connection with certain tonal centres, and that the centres round which the successive passages are grouped shall have definite and intelligible relation of contrast or affinity with one another.

Perhaps Parry's power of condensation is most evident in his 'Summary of Musical History' which forms 'No. 42' of Messrs. Novello's Primers. The work might be described as the superconcentrated deductions for mental consumption. The opening of the preface is worth quoting, because so many students and performers seem to think there is little of practical value in historical knowledge:

A fairly comprehensive and orderly understanding of the history of his art is of great importance to a musician, both for the light it throws on every department of practical work, for the widening of his artistic sympathies, and for the service that a rational study of history of any kind is capable of rendering to a musician's mind and judgment.

Many people are inclined to regard Parry as belonging essentially to a page of musical history which has been turned over, that he was one who had little sympathy with or understanding of modern developments. This idea has been engendered by his research into the beginnings of things, and his remarkable deductions he drew therefrom. As far back as 1893 he gave at the Royal Institution a course of four lectures on 'Expression and Design in Music' which attracted a good deal of attention in the musical world by reason of their masterly summary of the earliest stages of music. His discourses in the same place on 'Idealism and Realism in Music' showed the same singular power to reveal the origin of things. We may mention that epitomes of these lectures will be found in the columns of the *Musical Times*, and that they are well worth re-reading. The not unimportant results of these discourses was to associate the author



centuries for the greater comprehension of the past than the present, but those who have had the privilege of hearing him speak on the various papers read during the presidency of the Musical Association know that men were more in touch with or had a deeper understanding of the spirit of his time than Hubert Parry. I have met him at the Alhambra as well as at the Queen's Hall Symphony Concerts and a number of his compositions are excellent and characteristic, and often is; the music of people who have every opportunity to be refined and cultivated may be detestably bad, and often is, in his own words. Any possible doubt of this is eliminated by opening his book on 'Style in Musical Art'. In the chapter on quality he draws a vivid if somewhat scathing picture of the butterflies of fashion:

The attitude toward art of those whose mental stamina is slender is just the same as their attitude towards their clothing. They are concerned mainly with trifles, with things that are as nearly as possible superfluities. A phrase or a melodic formula, or even a musical interval, makes the light fancy of the mindless section of the public and becomes as universal as a fashionable hat-brim. The fashionable phrase is not confined to one composer or even to one country, but reappears everywhere with just a trifling adjustment to climate (temperamental or otherwise), and is for a time the one and only thing which appeals to the majority. The amount of mind given to such trifles is so small that deeper questions of artistic fitness or beauty do not come into question. In fact, people who are dominated by mere fashions are mostly quite unaware that there is such a thing as art, and act as if the world could very well do without it.

Compare the above with the passage:

The foundations of things and the great deeps do not change easily. Too much is involved. The minds that like change for change's sake are self-condemned to be incapable of appreciating the things which are deeply set and profoundly significant. So for those whose mental output is feeble the superfluities are predetermined to be of greatest importance.

We hear a good deal about impressionism just now. The peculiar form of it that is popular would seem to have commenced in pictorial domains in the 'Nocturnes' of Whistler, some of which it was humorously said could be hung upside down without attracting attention. A good deal of modern impressionism is the exaggeration of an important element in every work of art until it becomes an atmosphere that hides the poverty of the design. Parry perceived this, and also its influence, when he wrote:

Impressionism is always closely related to the type of mind of the period in which it is produced. If that type of mind has not any wide qualities which also belong to other periods, that Impressionist Art will appear to human beings of other times as mainly incredible daubs. Impressionism is too often merely a device to evade the responsibilities of style. In simple truth, the dread of being obvious is not a trait of those who really have something to say, but rather of those who want to appear to have something to say and are afraid that if they speak plainly the world will find out that they have nothing.

Parry's perception of the causes which have given such prominence to orchestral colour and huge orchestras is worth considering. He attributes them chiefly to 'the effect on human beings of living in a violently-indulgent lives which lead to the development of abnormal susceptibility':

It is the inevitable result of its excluding the intellectual. The human being of that type becomes specially susceptible to colour and quality of tone. To enjoy the thrills of sensibility derived from very subtle effects of sound such as are now universally classed as colour effects, requires no energy or the exercise of mind or body. It merely requires the creature to be

receptive. . . . But appeals to sensibility must be constantly enhanced, because the nervous centres get jaded when they are excited too continuously. So there is an accumulative process. The art of colour effect constantly becomes more elaborate, the human creature becomes more morbidly receptive, and the intellectual elements of art are more and more edged out of sight.

To this cause Parry attributed the constantly increasing efforts of living German composers to introduce new instruments and increase the size of orchestras. The result of course is an approach to noise, and 'noise is the element that appeals to the mere animal, the brutish side of man.' Parry had very clear ideas of the causes and effects of what may be termed the phase of musical frightfulness:

They show their nature by their fruits: for those who resort to them begin to manifest that singular demoralisation which takes pleasure in the kind of progressions which the judgment of all the sanest and most liberally endowed of great composers in the past have eschewed, and also an ominous disposition to revert to the practice of repeating phrases and passages wholesale without any artistic purpose, which seems to suggest a weakening of power of mind.

'The Music of the 17th Century' which forms the third volume of the 'Oxford History of Music' was written by Parry at the beginning of the present century. It may be said to have illuminated this period in a way never previously accomplished. In his preface the author says:

The 17th century is, musically speaking, almost a blank, even to those who take more than the average interest in the art; and barely a score of composers' names during the whole time suggest anything more than a mere reputation to modern ears. But this is by no means owing to neglect of the Art, or lack of musical energy or enterprise. . . . It is interesting to seek for the reasons of its appearing adequate to the people of its time, while it appears so slender and inadequate to those who came after; and it is suggestive of essential but rarely comprehended facts in relation to the very nature of Art, and its place in the scheme of human things, to trace the manner in which the slenderest beginnings, manifested during the century, served as the foundations of all the most important and comprehensive forms of Modern Art.

Most interesting are Parry's tracings and explanations of the unperceived influences that have brought forth such immense results. The 17th century was a time of seedlings, some of which were as the acorn to the oak. One of the most unsuspected influences in the breaking down of the old contrapuntal method and in the development of the 'New Music' was the lute:

The most powerful influence in the direction of simple harmonization was exerted by the lute, which was a very popular domestic instrument. It was peculiarly unfit for contrapuntal effects; and though composers, overborne by custom, often tried to suggest contrapuntal texture, the fact that they were struggling to produce music in a style which was unsuitable drove them in the direction of modern methods, possibly earlier than with any other kind of instrument.

It is however in the chapters on 'Signs of change in England' and 'English Music after the Commonwealth' that Parry threw a new light on the much-discussed question of the effects of the influence of the Puritans on the development of music in England. He shows that it was their austerity that established the 'New Music':

By the end of the Commonwealth the secularization of musical art in England was complete. Short as the time since the King's death had been, it was sufficient to establish the new style so completely that a return to the old polyphonic methods pure and simple, or to the style of the pure, reflective Church music, was impossible

.... So when the obvious prematurity of Puritan experiments in democratic Government drove men to revive the Monarchical tradition with whatever semblance of a king they could get, the return of a Stuart and the widening of a sphere of possible musical activity merely expanded the field which was already being vigorously cultivated by the new order of secular composers. The very levity of the irresponsible Monarch furthered the movement to which the Puritans had given so paradoxical a push.

This is traced out so clearly that we no longer blame the Puritans, but rather regard them as a destructive force necessary to blow away petrified conventions and so permit artistic developments. No book has more fulfilled the promise of its preface, for it is indeed 'suggestive of essential but rarely comprehended facts.'

The sub-title of Parry's 'Johann Sebastian Bach' is 'The story of the Development of a great Personality,' and in this sub-title lies the peculiar attraction and value of the book. It is truly a story of the mental growth of a great mind in a great age. To quote from the Preface:

His life was unified by the persistence of strong and decisive qualities of character and temperament, which happened to be very characteristic of the race and period to which he belonged; and the unity is emphasised by the fact that he had very little help from outside in developing his powers, and that he went on educating himself and expanding his resources from beginning to end.

Another factor of value in this volume is that Parry found in Bach so much that was in consonance with his own trend of mind and character. Bach's intellectual vigour and sturdiness, his avoidance of vulgarity and sentimentality, and his masterly perception of the truly great and noble, appealed with peculiar force to Parry, whose ideals were of the same kind. The personality of Bach was felt so strongly by Parry, that it would seem to have prompted the opening sentences of his book:

Art seems to differ from other manifestations of human energy in welcoming so frankly the evidences of personality. Culture and progress alike deprecate aggressive individual prominence. The cherished ideal of the religious-minded in the effacement of self. The philosophical ideal is the entire and perfect accommodation of impulses and actions to the general well-being. But art not only welcomes the evidence of personal initiative; it demands as one of its first necessities copious and insistent proofs of individuality.

Apart from the appreciation of Bach's personality the book is particularly valuable as forming a practical and sure means of gaining intimate knowledge of the spirit of Bach's music. The works of Bach are so numerous and cover such a wide field, and Spitta's great biography is so extensive and so much occupied with detail, that in these days of haste and multifarious requirements the musician may well feel his desire to know paralysed by such a mass of evidence. The mental sympathy between Parry and Bach has assisted in a summary of the steps of Bach's development and the meaning of his music that makes the book a valuable guide to the performer, and the lapse of time since Spitta wrote enabled Parry to sift the important records from those of minor moment for the benefit of the student. Apart from this, to quote Parry:

It seems difficult to suppress the craving to become intimate with the circumstances of the life of any man who has achieved work that makes a powerful appeal to us and has exerted influence upon our lives. The great ones who have shared in the fashioning of our souls are in a sense our spiritual ancestry, and that in itself is sufficient to invite a personal interest.

One of the most important influences that Parry is likely to exert on British music is the keen sense he

had of the time-value and accentuation of words when allyng them to music. It is one of the most distinguishing features of his vocal compositions, be they songs or oratorios. There is no finer example of how English should be set than Parry's 'Job.' The long monologue of the Biblical egoist is a magnificent study for verbal justness of measure and stress. The recently-published tenth set of Parry's 'English Lyrics' contains one of his most remarkable songs. It is called 'From a City Window.' Lyric elocution can go no further than is achieved there. This feature of Parry's vocal works has been little noticed because it is only of late years, scarcely more than since the War began, that the great majority of vocalists made any attempt to deliver the words significantly. The national predilection for foreign music, the vague idea that foreign teachers must be better than English because they are foreign, and the banishment of the English language from Covent Garden Grand Opera seasons, inevitably led to the neglect of our own tongue. It was one of the most flagrant instances of the mesmerism of the Continental—and particularly the German—musician to witness the apparent content of British audiences to sit for hours listening to their countrymen and countrywomen singing in foreign languages frequently more or less mispronounced. One curious result of this habit was to cultivate the perception of tune and musical tone. The dramatic element of the words was not perceived, because they were rarely understood. Consequently attention was concentrated on what could be appreciated—tone and tune.

With the banishment of German artists, the replacing of the Covent Garden operatic performances of opera by the opera seasons in English given by Sir Thomas Beecham, and the flickerings of patriotism, the possibilities of English as a musical language have been tried and exploited; but the long neglect has resulted in a weakness in vocal pronunciation, and a dull perception by composers of the time-value of syllables and the importance of tonal elocution. The progress of singers and composers of late in these important matters has been remarkable, yet there is still much leeway to make up, and Parry's settings are the most reliable and explanatory sign-posts that point to complete achievement. There is much excuse for verbal sinners. The old masters made the word the slave to their music:

Man is doomed by the fatality of his birth to be part and parcel of the age in which he was born. He has no more choice in the matter than he has in the choice of his parents. The leader is indeed led by the predispositions of those he is to lead. The thoughts he presents to them are but the definite form of ideas which are inchoate in their minds, lying there waiting to be revealed. The man who seems to lead but touches the strings that are ready to vibrate.

The future of British music greatly depends upon the justness of the settings of words of English text and their delivery with elocutionary skill by our vocalists. In his perception of this Parry was a prophet. Because of it, and the importance he attached to it, we may look for increasing appreciation for his songs as time flows on. There is much more in Parry's books that shows an immeasurable extension of reading, keen analysis, and observation of life and its influence on musical art. One rises from their perusal with the conviction that their writer was a man to whom was given faculties of rare perception and insight, who had a hatred of all that was false and ignoble because he perceived its destructive tendencies, and who laboured with unsparring energy to make others see the strands that weave an honourable life.



## THE FUNERAL OF DR. W. G. McNAUGHT.

The funeral service of Dr. W. G. McNaught, at Stamford Hill Congregational Church, on October 18, was conducted by the Rev. J. Morgan Gibbon, who paid a tribute to Dr. McNaught's life-work in the house of popular music. Sir Frederick Bridge presided at the organ. The musical portion of the service was entrusted to a quartet of singers of the Music in War-time Committee, of which Dr. McNaught was a member on the outbreak of war. At the graveside a choir of the Tonic Sol-fa College and Association attended, and sang Mendelssohn's 'He that shall endure to the end.' Among those present were: Dr. W. G. McNaught, Miss McNaught, and Mr. Charles McNaught, Lady Mary Trefusis (representing the Association of Competitive Music Festivals), Sir Alexander Mackenzie, Sir John Williams Benn, Lady Benn, and Major Wedgwood Benn, M.P., F.S.O., Mr. Augustus J. Littleton (representing Messrs. Novello), Dr. Yorke Trotter, Mr. Walter Harrison, secretary of the Tonic Sol-fa College, Mr. John Graham, editor of the *Musical Herald*, Miss Mary Paget, Mr. W. G. Rothery, secretary of the Royal Choral Society, Mr. Edward German, Mr. Allen Gill, Dr. R. R. Terry, Mr. J. Percy Baker, Madame Edith Hands, Madame Kate Nicholls, Mr. and Mrs. Alec Morgan, Messrs. G. H. Lawrence, L. Cowley, G. Merritt, W. Holmes, C. J. Dunn, W. Williams, T. H. Warner, John Smith, H. Powell, Captain T. R. Mayne, Mus. Doc., and W. G. W. Goodworth (representing the Tonic Sol-fa College and the Tonic Sol-fa Association), and members of the Bow and Bromley Institute Choir. Dr. W. G. McNaught, serving with the Army in France, was unable to arrive in time.

We have received from Dr. J. E. Borland, Musical Adviser to the London County Council, a copy of the following resolution passed at the Bishopsgate Institute, on Saturday morning, October 19, by a large gathering of London School Teachers:

This meeting of London School Teachers, assembled weekly for study of British Music, desires to record its sense of the heavy loss to the cause of Musical Education by the passing over of Dr. William Gray McNaught. As conductor, teacher, adjudicator, inspector of training colleges, writer, and editor, his influence has been always for good, for, while adhering firmly to classic foundations, Dr. McNaught kept a mind open to the latest developments in all branches of music. Trainers of the young feel a personal as well as public loss in his death, but are confident that his labours, though now ended here, will have a long fruition in the coming generations.

Under the heading 'A Novel Send-off,' the *Pall Mall Gazette* of September 30 gave an account of a private performance of Mr. G. Holst's latest orchestral work, prior to the composer's leaving for Salonica. The new composition is a Suite in seven parts, named after the planets, and, we are told, 'evoked much enthusiasm.' It was played by the Queen's Hall Orchestra, and conducted by Mr. Adrian C. Boult. As 'Sir Henry Wood was an interested listener,' we may reasonably hope to make acquaintance with the Suite before long.

## THE MUSIC OF THE CZECHO-SLOVAK RACES.

BY ROSA NEWMARCH.

(Continued from October number, page 413.)

## III.

The geographical position of the three Czecho-Slovak provinces has exercised a marked influence on the national music. In the north-west, that is to say Bohemia proper, proximity to Germany has to a considerable degree modified the characteristic features of the primitive folk-songs. On the other hand, the songs of the Slovak peasantry, confined within narrow boundaries and remote from the currents of cosmopolitan culture, have retained many of their archaic peculiarities. The two musical tendencies—the western and eastern—dwell side by side in a certain harmony of patriotic sentiment, but each follows its own tonal and rhythmic system. When from time to time we come upon a song common to both ends of Bohemia, we can compare the Czech and Slovak variants and note the difference in treatment. This dual tendency is not peculiar to Bohemia and Slovakia. If we look into the folk-music of the Scandinavians we shall find the melodies of Sweden and Denmark far more conventional, tamer, and western in character than that of the land which produced Grieg. And the same judgment would result from setting fifty Great Russian folk-songs side by side with the same number of Polish melodies. There is no question which group musicians would find the more attractive. To the present generation the chief interest and value of folk-music lies in its germinal and suggestive possibilities, depending on the scales on which it is constructed and the variety and elasticity of its rhythm; in other words, upon the degree of vitality and originality which the tourniquets of convention and routine still permit to course in its veins.

The songs of Bohemia proper are, generally speaking, more pleasing than arresting; for their modal and rhythmic angles have been gradually rubbed away upon the rock of German Kultur; nor have they been able to escape altogether from its prescriptions, nor from some echo of Teutonic ultra-sentimentality. All the same, there are gems to be found among the collections of Czech folk-song, for the lyrical spirit is innate in every Slav race, and many beautiful and touching examples of the popular poetry have found appropriate musical settings.

In contrast to the songs of Western Bohemia, a large proportion of the Slovak folk-tunes are tetrachordal, producing results that arrest and stimulate the ear trained exclusively to the use of the ordinary diatonic scales—if indeed such ears still exist. The folk-song collectors of the earlier part of the last century paid very little attention to the modal construction of the tunes they harvested, consequently the early fruits of their salvage give us a very imperfect idea of how the songs sounded when sung by the peasants. The last quarter of a century has witnessed great improvements in the methods of studying and writing down the tunes, in Bohemia as in Russia; more respect has been paid to the folk-spirit, and a fuller recognition of the complex psychology of the songs has led to many changes in the manner of harmonizing them. These anonymous songs which are—or have been—adapted so as to become the expression of collective sentiment, must lose something of their primitive emotionalism and inimitable charm when they pass to paper through the hands of an individual, be he a Balakirev or a Milan Lichard. Those who know the difference between polite folk-song performances heard at some city festival or ethnographical congress,

and the singing of a little crowd, say, of Russian peasants in the village street on a summer evening, are prepared to accept the assurance that only among the folk who live under the lee of the Carpathians, and the still darker shadow of Hungarian rule, can we hope to recapture all the shy, essential beauty of the songs of Slovakia. And not the beauty only, but the intimate character of the songs is apt to evaporate in a more sophisticated execution of them: the queer, sometimes brutal humour, the note of cruel suffering; something which corresponds to the acrid odours of labour which hang about the clothes of the peasantry. The quality of the peasants' voices in Russia is frequently hideous, but they make you feel and thrill by their sincerity of accent.

Even in this small easternmost province of Bohemia there are two distinct racial types: the White Slovak, the mountaineer, who has the strong, dark, melancholy, mystical nature of the Highlander; and the Red Slovak, or dalesman, prosperous and consequently gayer, colour loving, quicker perhaps of intellect than his brother of the hills, and certainly more easily moved to passion. Experts who know the country and the people intimately can readily trace this contrast of temperament in the popular music of Slovakia.

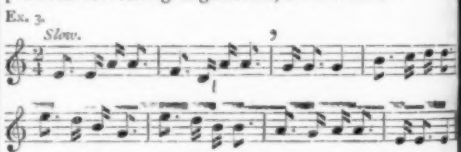
The chief musical characteristics of the Slovak songs, besides the basis of the ancient modes, may be briefly summarised here. Their rhythm is invariably binary. M. Milan Lichard, in an interesting and instructive article on the subject,\* says that triple time is unknown in the genuine folk melodies, and when it occurs it may be taken to indicate that the tune is of foreign origin, or that it has been wrongly noted down. The oldest type of song is constructed on a very simple theme, such as this:



Later on, when a knowledge of music, and especially of Church music, became more widespread—under the happy 16th-century conditions to which I referred in my article in the October number of the *Musical Times*—the themes of the songs assumed a more developed form, with a rhythmic symmetry that suggests the work of a skilled hand. Examples of most of the Church modes are to be found in the songs of this period. Here is one in the Phrygian mode:



One note one syllable is the rule with the setting of the Slovak songs. In this respect it is interesting to compare them with the popular melodies of the Serbs, in which many notes are sung to one syllable, sometimes curiously delaying the singer in the midst of an arresting statement, and imparting an Oriental rhapsodic character to the music. But the Serbian folk-music, for historical and ethnographical reasons, is not a little coloured by Turkish and other European elements, while that of Bohemia has been modified by quite other influences. As I have already pointed out, it was inevitable that close intercourse with Germany should have its effect upon the Czech arts. In the case of the Slovaks the alien element entered by way of Hungary. The so-called 'Magyar' scale, which Liszt took from gipsy sources and made fatally popular, and the distorted rhythms and sensational emotionalism of the Tsigani musicians, have left their traces on many virile and simple Moravian and Slovak melodies. There are few countries of Central Europe whose music is free from a certain number of gipsy tunes and gipsy devices. This exotic element penetrates chiefly through urban centres where gipsy bands play and sing in the public gardens, captivating the ears of the Alsatian townsman and the half-educated amateur. How often tourists newly returned from Russia have expatiated to me on the fascinating folk-music they had heard there, and produced pieces and songs which proved on examination to be just those ditties sung by the gipsy musicians in the restaurants on the Islands at Petrograd, or at the Sokolniki Park near Moscow. Personally I confess to a sneaking liking for some of these tunes—especially the lively ones—in spite of their cheap passion and frank vulgarity. Their dash and glitter, their violent rhythms and insolent themes come as a relief after a weary day of hard work or social boredom. But although a dust of cayenne pepper is a good stimulant to a jaded palate, too liberal a mixture of this Hungarian *paprika* with the wholesome pottage of the Slovak folk-music is apt to produce something degenerate, of this kind:\*



There is one remarkable disparity between the method of performance of the Russian and Czech Slovak songs. Among the Great Russian peasantry solo-singing was the exception rather than the rule. A few rune-singers lingered until modern times in the extreme North (on the borders of Finland), who sang the ancient epics, the 'long-drawn songs' called *bylina*. Such a bard was Paraska, whom Jean Sibelius remembered hearing in boyhood, when she was an untold age and had accumulated a repertory that could outlast a Wagner trilogy. In 1915-16 another ancient beldame astonished society in the Russian capitals by her singing of the *bylina*. But such instances are rare indeed. Part-singing, with all its democratic significance, has always flourished among the Russian peasantry. The spirit of co-operation, as displayed in pre-War days by their admirable *artels*, or mutual aid societies, extended to their highest forms of recreation—dancing and singing. Even in the days of serfdom the landowner encouraged these amusements, and peasants would often go up to 'the great house' on a summer evening to entertain

\* 'Slovak Popular Melodies,' by Milan Lichard. Reprinted from 'Racial Problems in Hungary,' by R. W. Seton-Watson. Constable & Co.

\* This melody and the two preceding tunes are quoted from Milan Lichard's article cited above.

the setting of interesting to the Serbsyllable, some the midst of an Oriental and the Serbianical reasons, and other umia has been have already se intercoun on the Cae the alio The so-called from gpo the distort of the Tsigany virile and There am music is free es and gipo chiefly through and sing in the of the Am r. Howofe d heard the h proved e by the gipa e Islands a near Moscov ing for some -in spite of Their das solent them hard work t of cayem d palate, to rika with the music is apt and :\*

their master's family, and would be repaid for their performance by refreshments. But in Bohemia and Slovakia political interference gradually extinguished choral singing, and though of recent years there has been some revival of it among the students and townspeople, the majority of the folk-songs seem to be sung as solos.

The poetic basis of popular song is much the same in every country: patriotism, love and courtship, revelry, the procession of the seasons, Nature in its varying aspects—these are the subjects common to all folk-songs; but their emotional character is influenced by the history of each individual country. A melody beloved of a Neapolitan would hardly touch the heart of a Finn. The Czecho-Slovak songs are much concerned with Nature, and with the fate of suffering Bohemia. Here is an example which bewails the vanished splendours of Nitra, the ancient capital of the so-called 'Great Moravian Empire.\* Other verses tell how Svatopluk held his court there, and how Methodius, the first evangelist to the Slavs, tarried within its venerable walls:

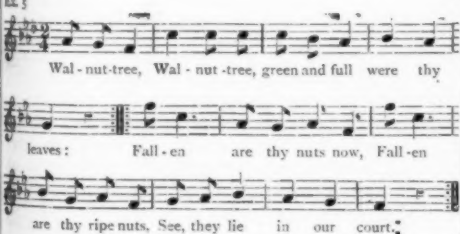
Ex. 4. *Adagio.*



Nit - ra, fair - est Nit - ra, state - ly loft - y  
Nit - ra! Where is now thy splen - dour,  
Where thine hours of glo - ry? Where thy pride  
and thy bloom?

The following is a song of a less tragic and more homely character. Like many folk-song texts, the actual words are inconsistent; the tree is called a fir, but its fruits are 'walnuts':

Ex. 5.



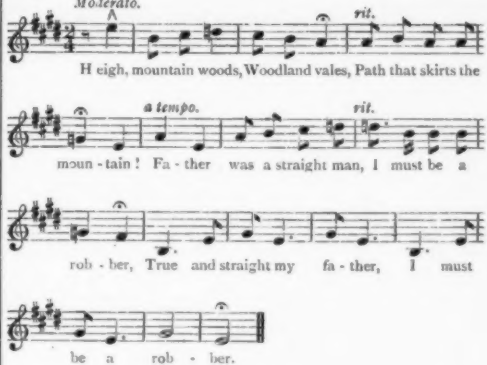
Wal - nut-tree, Wal - nut-tree, green and full were thy  
leaves: Fall - en are thy nuts now, Fall - en  
are thy ripe nuts, See, they lie in our court.

Finally, I include here one of the many songs relating to the hero robber Jánosik, the Robin Hood of Bohemian popular literature. Jánosik, with his band of followers, lived in the fastnesses of the Carpathians, and revenged himself on society for the death of his father, 'a true and straight man,' who was cruelly beaten to death because he could no longer work. Throughout Slovakia the name of this popular hero is famous, and his deeds are recounted in many legends. He was a robber who took from the rich to give to the poor:

\* Including Bohemia, extending right down to the Adriatic (Bohemia by the Sea). This was before the Magyar invasion of Hungary, which separated the Slavs and subjugated the Slovaks.

Ex. 6.

*Moderato.*



H eigh, mountain woods, Woodland vales, Path that skirts the  
moun - tain! Fa - ther was a straight man, I must be a  
rob - ber, True and straight my fa - ther, I must  
be a rob - ber.

The three folk-tunes quoted above come from an excellent collection published by a circle of student friends who chose to be known by the name of 'The Idol Worshipers.\*' They are all considered specially characteristic of the Slovak spirit.

The Czecho-Slovak songs already collected are said to number at least 100,000, and there are more to come. Of their musical value we can judge by the profound influence they have exercised upon the work of the modern Bohemian composers—Smetana, Dvorák, Fibich, Novak, and Suk. This is an aspect of their vitality of which I shall say more in my next paper.

To the spiritual value of the songs, and their enduring power to act as a stimulant upon a national conscience which has often been threatened with extinction, we have a witness before our eyes as we watch the unanimity and determination with which the Czecho-Slovak armies are fighting for their freedom—a freedom inseparably linked with that of all the Allied countries, and with the salvation of our Eastern Empire. Wherever they are fighting—on the Western front, or in Italy, or against the Bolsheviks in far Siberia, we may be sure that they are also singing the songs of Bohemia, Moravia, and Slovakia, as 'the Chalicers' sang them in the streets of Winchester on their way from Archangel to France. The regimental choirs are undoubtedly feeding their comrades with the folk-music, whatever else may be lacking to their needs; for a full commissariat would not satisfy the nature of this people unless it was salted with song.

As I am convinced that the Czecho-Slovaks will come to victory largely through their national songs, so I believe that Russia might yet be saved through her folk-music, which is so closely united with her faith.

(To be continued.)

\* For the loan of this collection, and much useful information, I am indebted to Mr. Vladimir Nosek, secretary of the Czech Press Bureau, and to Mr. Adolf Lotter, a patriotic Czech resident in England.

As an example of a 'howler' of unusual merit and complexity, the following, from an ecclesiastical contemporary's account of the funeral of Sir Hubert Parry, would be hard to beat:

Before the service the organist played . . . a beautiful choral Prelude based on Spohr's 'As pants the hart,' from Parry's 'Martyrdom.'

The lapse is the more notable from its appearance in a journal usually reliable in such matters.

## DEBUSSY AS CRITIC.

(Continued from August number, page 349.)

(These translations are the copyright of Madame Liebig.)

'M. CROCHE.'

M. Croche is an imaginary character evoked by Debussy for the purpose of sometimes giving freer play to his own thoughts and remarks on music and musicians. It was while he was musical critic of *La Revue Blanche* that he invented this convenient lay-figure. In another article, entitled 'Sundry Superstitions and an Opera,' he disburdens his mind through the medium of M. Croche on the subject of the institution of the Prix de Rome, and on a third occasion, later, in the columns of *Gil Blas*, he availed himself of his services in order to make some outspoken comments on Saint-Saëns and his opera, 'Les Barbares.'

Debussy was particularly anxious that his views in both journals should be judged as 'Impressions.' The following introductory words prefaced his work in *La Revue Blanche*, and were used again in the pages of *Gil Blas*. There is no mention in them of M. Croche—he was evidently an afterthought. Debussy says:

'As I have been asked to write about music in this Review, I beg leave to explain, in a few words, how I intend to do it.

'There will be found a great many more impressions sincerely and faithfully recorded in these pages than critiques: for criticism far too often resembles brilliant variations on the theme of "you are wrong because you do not think as I do"; or else "you have talent, I have none, therefore this must not be allowed to go on." I shall try to observe the numerous activities that have helped in the creation of a musical work; isn't that more interesting than the game that consists of dissecting it as if it was a curious timepiece?

'Men forget to bear in mind that when they were children they were forbidden to split open the insides of their puppets (it was even then a crime of *Ruse-mystère*), but they still persist in poking their æsthetic noses where they are not wanted.

'They do not dismember playthings any more, but a curious modern mania drives musical critics to explain and dissect, in a word to coldly stifle the mystery, the emotion contained in a work. A complete want of understanding may serve as an excuse for some, but others more malevolent act with premeditation—it is a little like "Murder considered as one of the Fine Arts," of which the celebrated opium-eater, Thomas de Quincey, speaks.

'I shall have very little to say about works that have become famous either by success or tradition; let it be said, once for all, that Meyerbeer, Thalberg, Reger . . . are men of genius; it is not a matter of any further importance.

'On the Sundays when *le bon Dieu est gentil*, I will not listen to music of any kind or sort. I make the fullest apologies in advance. Finally I must ask my readers to retain the word "Impressions" in their memories, for I attach great importance to it because it leaves me at liberty to keep my mind free from all æsthetic parasites.'

## A CONVERSATION WITH M. CROCHE.\*

It was a beautiful evening, and I had decided to idle away the time; in more polite language, let us

say, I was day-dreaming. Yet it was not a question of any invaluable moments, such as one talks of later with emotion and with the pretension that they had predetermined the future. No, they really were quite unpretending moments, simply *minutes de bonne volonté*! I was in dreamland. Should I write . . . finish some compositions . . . ? So many points of interrogation, prompted by a vain, childish anxiety to rid oneself at all costs of an idea grown stale from long custom, all of which could not disguise the silly mania of wanting to appear superior to others. This kind of superiority has never represented any great effort unless it has been combined with the good desire of being superior to oneself. But that is a more particular alchemical process in which one leaves oneself own cherished little personality as holocaust. It is hard to endure, and absolutely unprofitable. On the other hand, bidding for popular favour represents a great deal of time lost in making perpetual public appearances or unceasing propaganda. Thus one may gain the right to belong to a batch of notable men whose names are used to revive apathetic conversations on art; but I will not dwell on this point for fear of giving discouragement to others.

The evening was still beautiful, but, as may be noticed, I was not pleased with myself. I was losing consciousness of my own identity, and I was becoming immersed in all kinds of vexatious subjects.

It was just then that my bell rang, and I made the acquaintance of M. Croche. A series of incidents—some natural, others absurd—attended his entrance into my house; but to relate them now would only needlessly lengthen my story.

M. Croche had a small, narrow head; his gestures were evidently studied with a view to emphasising metaphysical discussions. One can visualise his physiognomy by recalling the features of the jockey, Tom Lane, and M. Thiers. His general appearance reminded me of a brand-new knife. He spoke in a low voice, and he never laughed. But occasionally he emphasised his conversation with a grim smile; commencing with his nose, it wrinkled his whole face like a still pool into which a pebble has been thrown. It was a lengthy and irritating smile. He interested me at once by his original outlook on music. He would speak of an orchestral score as he would of a picture, hardly ever employing any technical terms. He used unusual words of a sedate and old-world elegance which seemed to have a sound in them like the chink of antique medals.

I remember the parallel he drew between Beethoven's orchestration—which he likened to a black-and-white formula, giving in consequence a scale of exquisite grey tints—and that of Wagner, a kind of multi-coloured mastic almost evenly distributed, in which he declared he could not distinguish the sound of a violin from that of a trombone. As he put on his insufferable smile whenever he spoke of music, it suddenly occurred to me to ask him what was his profession. In a manner that forbade any further comment, he replied: 'Anti-dilettante,' and in a monotonous and aggravating tone of voice, he continued: 'Have you noticed the unsympathetic attitude of concert-hall publics? Have you ever watched the dull, bored, indifferent, and even stupid faces? They have no conception of the drama that is behind the symphonic strife, nor do they perceive the possibility of attaining to the summit of the sonorous edifice, and of breathing an atmosphere of perfect beauty. Those persons, Monsieur, always give me the idea of being more or less well-bred guests: they endure the boredom of their situation patiently, and if they do not go away, it is because they want to be

\* *La Revue Blanche*. July 1, 1901.



noticed later in the crowd leaving the concert-hall; without that to look forward to it wouldn't have been worth while to have come. You must admit that it is enough to give one a perpetual horror of music! When I urged that I had been present, and had even taken part in some quite enthusiastic gatherings, he answered: 'You are quite wrong, and if you did show so much enthusiasm it was because in your secret thoughts you were hoping some day to obtain the same ovation! Rest assured that an impression of pure beauty can only be received in silence. Just consider this: when you have watched the daily magic of the setting sun, did it ever occur to you to applaud? Nevertheless you will allow that its effects are every bit as wonderful as any of your little sonorous stories. And, besides, it makes you realise your own littleness, and you cannot incorporate your soul into it. But in front of a so-called work of art you can recover yourself: you possess a classical jargon with which you can chat about it to any extent.' I didn't like to say that I almost agreed with him, because nothing quenches a conversation so much as an affirmation; I preferred to ask him if he made any music. He looked up quickly, saying: 'Monsieur, I do not like specialists. To specialise means to narrow one's outlook, and to become like those old horses that used to turn the cranks of the merry-go-round, expiring to the well-known tune of the "Marche Lorraine"!'

Yet I know everything that is to be known about music, and I merely pride myself of being assured against any kind of surprise. Two bars give me the drift of a Symphony or any other musical anecdote. Though one knows of a few distinguished men who doggedly persist in renewing themselves, yet there are many others who insist on plagiarising their own successes, and their cleverness does not interest me. They are considered to be masters of music! Be on your guard that this may not be a polite way of getting rid of them or of excusing similar feats by others. However, I try to forget all I have heard because it hinders me from appreciating unfamiliar music, or the music of "to-morrow." Why attach oneself to what one knows too well?

I spoke of some of the most distinguished of the contemporary musicians; he became still more aggressive. 'You are inclined to exaggerate events which would have appeared quite natural, for example, in Bach's time. You were writing lately about M. Paul Dukas's Sonata; he is probably one of your friends, or, more likely, a musical critic. Good reasons, either of them, for speaking well of another. Your praises have been excelled, however, by M. Pierre Lalo. In a feuilleton of the journal *Le Temps*, entirely devoted to this Sonata, he says he would give all those of Schumann or Chopin in exchange for it. Most certainly Chopin's nerves would ill adapt themselves to the patience required for the construction of a sonata; his were preferably much worked-up sketches. Yet it can be said that he inaugurated an original way of treating this form, not to mention the exquisite musicality he invented for the occasion. He was a man of generous ideas, and he often exchanged them without exacting that investment of 100 per cent. which is the highest achievement of some of our masters of music. Naturally M. Lalo does not fail, *apropos* of your friend Dukas's Sonata, to evoke the celebrated shade of Beethoven. Had I seen him I should have been indifferently flattered!

Beethoven's sonatas are very badly written for the piano. Strictly speaking, they are, and especially the last ones, orchestral transcriptions; a third hand is often missing in them which Beethoven must have certainly heard, or, at any rate, I hope he did. It would have been wiser to have left Schumann and

Chopin alone: they both wrote properly for the piano, and if that seems a slight matter to M. Lalo, he can at least feel grateful to them for having prepared the perfection of a Dukas—and a few others.'

These last words were uttered by M. Croche in an imperturbable, icy voice: a kind of take-it-or-leave-it manner. I was intensely interested, and so I waited for him to continue. There was a long silence, during which he gave no sign of being alive save for the blue spirals of smoke blown from his cigar. He had an odd way of watching them as if he saw strange, amorphous shapes in them—perhaps audacious systems. His silence was interlocutory and a little frightening. He continued: 'Music is a sum-total of scattered forces. It is turned into a commercial speculation. I prefer to hear the few notes of an Egyptian shepherd's flute, for he collaborates with the scenery and hears harmonies unknown to your treatises. Musicians will only listen to music written by clever experts, they never hear that which is inscribed in nature. It is better to watch a sunrise than to hear the Pastoral Symphony. Of what good is your incomprehensible art? Oughtn't you to do away with those parasitical complications which, for ingenuity, likens it to the lock of an iron safe? You do not advance a step because you know nothing about anything except music, and you subject yourselves to strange and barbarous rules. High-sounding appellations are bestowed on you, yet you are just a set of knaves! Something between a valet and an ape!'

I ventured to remark that poets and painters (with difficulty I added 'and a few musicians') have tried to clear away the dust of tradition, with the result that they are treated as symbolists or impressionists: terms which are convenient for condemning one's fellows. 'But those that treat them thus are journalists or tradesmen,' continued M. Croche, without moving a muscle, 'they are of no importance. A very beautiful idea in process of formation is a subject of ridicule for imbeciles. Rest assured that there is more certainty of finding a true conception of beauty among the men who are ridiculed than among those flocks of sheep who walk tractably in the direction of the slaughterhouse prepared for them by a clairvoyant fate.

'Continue to be unique—above suspicion. The enthusiasm of his *milieu* spoils an artist for me, for I have always the fear that in consequence his work will become merely the expression of that *milieu*. It is in freedom that one must find discipline, and not within the formulas of a philosophy grown decrepit and suited only to weak minds. Do not listen to any counsel except it be that of the wind as it passes relating to us the history of the world.'

At this moment M. Croche appeared to grow quite ethereal: it seemed to me as if I could see through him, and his words sounded like the most wonderful music. I cannot appropriately convey their peculiar eloquence. Something like this: Can you think of any finer experience than that of discovering, by chance, the secret of a man who has remained unknown for centuries—to have been one of those men—that is the only sort of fame worth having.

The dawn was breaking; M. Croche was getting visibly fatigued, and he went away. I accompanied him as far as the door of the landing; he did not think of shaking hands with me, neither did it enter my head to thank him for coming. I listened for a long while to the sounds of his footsteps growing fainter at each landing. I have no hope of ever seeing him again.

(To be continued.)

## A FRENCH COMPOSER: ERNEST CHAUSSON.

BY G. JEAN-AUBRY.

Ernest Chausson was born in Paris on January 1, 1855; he died as the result of an accident on January 10, 1899, at a moment when his gifts seemed to have attained their full powers. I am one of those who are strongly convinced that Chausson's death was a great loss to French music, for though what he has left us is enough to save his name from oblivion, the path he was following might have led to still greater things.

Life had bestowed on him all her gifts—a keen intelligence, an exquisite sensibility, a perfect taste, money, an agreeable presence. Yet he seemed always to mistrust these gifts. All through life, in his art and in his thoughts, he laboured against misgivings, fierce and unabateable. He was born to pleasure, but he lived in fear that he should be found attractive for other reasons than those he had chosen for himself. He had a natural inclination towards the most exquisite, the most delicate emotions, but he dreaded being carried away by them.

For a long time he himself was indifferent to the spread of his works; he never spoke of them, did nothing for them, and seemed always to be afraid that their well-merited success should be attributed to his fortune. For a long time he was looked upon as a rich man who wrote music as a sort of pastime. It was only after his death that it began to be generally recognised that he was a true musician, one of those who show us to what heights of subtle emotion the art of music in modern France can reach.

He was to some extent the pupil of Massenet and a little of César Franck; but whilst Franck, swept away by his simple ingenuousness, rises to the summits without minding whether the road be clearly traced or no, Ernest Chausson goes on his way continuously with the serenity of a heart well aware to what it is giving itself. In fact, Ernest Chausson holds an important place in the history of modern French music, not only because of the value of his work, but because of the character of that place itself. He is the only composer who marks definitely the transition from César Franck to Claude Debussy. From the former he gets a sense of longing for the summits, a purity of soul, an angelic freshness; from the latter a penetrating subtlety, a liking for fleeting impressions cleverly seized upon, a taste for new tone-colour, the desire to mix plastic or literary impressions with musical refinements.

Again, whilst César Franck, without paying attention to the bad quality of the poems, inundated with heavenly music the terrestrial regions in the 'Redemption' or the 'Beatitudes,' Ernest Chausson, next after Gabriel Fauré, who was the first to do this in France, sought out with care poems suitable to be set to music, read the works of the young writers, visited picture exhibitions, and took his share in all that new movement in art which joined in close and harmonious comradeship painting, literature, and music. He was the first to borrow poems from the young poets of those days—Maeterlinck, Jean Moreas, or Camille Mauclair; he was the first of the musicians to appreciate painters like Eugène Carrière, Odilon Redon, or Albert Besnard.

His interest in all the arts gave, even in his earliest works, a very special character to his personality. He began very late to have his works published. He was over thirty when he produced his first composition, and although his labours were suddenly cut short, his achievements were considerable and his production extends over a period of fifteen years. He tried his hand at different styles, but undoubtedly it is in chamber music that he is most successful. He had

no doubt a gift for symphonic writing; he shows this in his Symphony, in the orchestral portion of the 'Poème' for violin and orchestra, and the 'Chanson Perpetuelle'; but the inclination that his nature possessed towards a delicate exchange of confidences, towards intimacy or reserve, led him to seek out in narrower limits all the qualities that could be drawn from individual instruments instead of the handling of great orchestral masses. If he had lived longer it is probable that his tendencies would have developed in the direction of chamber music and of the small orchestra.

Even in his earliest work there is an intangible quality all his own, a foretaste of Debussy's cunningly devised harmonic combinations; in the Quartet this is very evident, particularly in the first movement and the last, and one would almost believe it to be influenced by Debussy. The Quartet was written in 1897, five years after the 'Prélude à l'Après-midi d'un Faune'; but in a charming little Suite for Small Orchestra, dating from 1887, and composed for an adaptation of Shakespeare's 'Tempest' for a little 'marionette theatre,' one already perceives a seeking for gradations in tone-colour and a sort of pre-Debussyism; this is not the least interesting of this composer's characteristics.

Since the War, after a long period of neglect, Ernest Chausson's Symphony has several times been performed at concerts in Paris. It is not a very original work, and the striving for domination is very evident between Franck and Wagner influences and those of his own personality seeking to disengage themselves; but there is a freshness there that belongs to him alone. It is the freshness we find in his songs: a freshness of heart and intelligence mingled, where the mind only helps to throw light on the play of the emotions. These emotions take varied forms: sometimes they are delicate and almost artless, as in 'Dans la Forêt du charme et de l'enchantement,' glowing, sustained, and pure in 'Cantique à l'Épouse,' suave and charming in 'Nanny,' dramatic and gloomy in 'La Caravane,' intense and resigned in 'La Chanson Perpetuelle,' concentrated and full of longing in 'Les Heures.'

Ernest Chausson has written some of the most beautiful songs that we have—songs that can vie with the German 'Lieder.' One finds everything there: simplicity, stateliness, rapture, intimacy; from the whispers of 'Apaisement' to the intensity of the 'Poème de l'Amour et de la Mer.' I hardly know whether any other musician could have written that masterpiece, 'Les Heures,' where the melody modulates in an imperceptible movement which bears with it all the longing of the soul and the desolation of love. In the choice of poems, in the adaptation of the music to the intentions of the poet, in the prosody, Chausson attains perfection. It is wonderful to find with what directness he translates feelings and ideas into music. Full of charm as his music is, it never descends into commonplace or sentimentality. His melody is always distinguished: it never seeks to please at any price.

There are those who have gone further than he has in the transcription of poems. Certainly Claude Debussy, in 'Les Chansons de Bilitis,' Ravel, and Albert Roussel have penetrated more deeply into the essence of the poems, but in the first generation of composers of songs in France (the one that succeeded to the composers of 'romances' from Gounod and Saint-Saëns), Ernest Chausson must be placed in the front rank with Gabriel Fauré and Henri Duparc. Had he, like Henri Duparc, written only songs, it would be enough to make his name live long; but he has endowed French music with two works of the



first importance, the Quartet for pianoforte and strings, and the Concert for pianoforte, violin, and string quartet, a sort of miniature double-concerto, a work that equals Franck's Quintet or Brahms's in charm and fullness, and shows as much if not more richness of imagination and perfection of technique. The Concert is one of the most important French chamber music works of the end of the 19th century; it is as indispensable to know as Fauré's Sonata and Quartet in C minor, Debussy's Quartet, Florent Schmitt's Quintet, and Ravel's Quartet and Trio.

Chausson's Quartet, that of Vincent d'Indy, and the two by Fauré, are the best French examples. If one wishes to form a rapid estimate of the perfect technique, the subtlety and the emotional power of Ernest Chausson, it would be enough to hear or to examine the second and third movements of the Quartet. For my part, I think that the Andante with its wonderful phrase, so simple and full of sadness, is one of the most moving pages in all French music.

Ernest Chausson tried his hand at a work for the theatre. He wrote 'Le Roi Artus,' which was performed after his death at Brussels in 1903. We find in it all Chausson's good qualities, but his personality does not seem to be quite at its ease. It appeared at a time when French composers, in order to avoid Meyerbeer's traditions, and in order to put their energy into writing for the lyric stage, embraced the teaching of Bayreuth with too much ardour. There is, however, in 'Le Roi Artus' one element entirely congenial to Chausson's nature; he was more fitted than anyone else for conceiving a certain freshness characteristic of the French Middle Ages, a side to which, by-the-way, sufficient attention has not been paid—something that would be to 'Tristan and Isolde' what French romances of the Round Table are to the Tetralogy. He had just the right nature, simplicity and subtlety mingled, leanings intellectual and emotional, something a little religious in his sadness, a youthfulness whose breath is joy; he had all these. He was no more mistaken here than elsewhere in the choice of his subject; however, in 1895 it was still very difficult for a French composer to forget not so much Wagner's direct influence as in certain measure a sort of Wagnerism suggested by the scenery, the costumes, the period. It is an unimportant fact of this kind that has jeopardised Chabrier's originality in 'Gwendoline.' Claude Debussy in 'Pelleas and Melisande' has been the first to bring to life again the spirit of the French Middle Ages, and free it from all German influences. Had Chausson lived, 'Le Roi Artus' would probably have been altered in many a detail. Perhaps he would have found in 'Pelleas' (which appeared three years later, and after his death) new suggestions and encouragement and help to free himself from Wagner's domination, under which all the symphonists of that period—Vincent d'Indy as well as Chabrier and Alberic Magnard—laboured.

When one penetrates deeply, as I have done repeatedly, not only into Chausson's works but into his manner of thinking, into the channels which his interests took, the tendencies of his emotions, one feels still more the sadness of the early death of one for whom so glorious a career seemed in store.

Viewing it as a whole we must look upon his life-work as incomplete. There are those who die young, like Mozart or Chopin, and who are already in possession of the whole of their art and of their means of expression, whose death seems only to have limited the number of their works and not their quality, but there are others like Ernest Chausson or Albeniz,

who die before the zenith of their development has been reached.

Though Chausson's work, because of his cruel death, resembles one of those noble monuments that have remained unfinished or have been ravaged by the hand of time, one still finds amongst the broken pillars, the shattered pediments, beautiful figures carved by a strong and sensitive hand, that will preserve for ever in the emotions of men the echo of the heart that gave to the matter out of which they are wrought living and lasting shape.

## Occasional Notes.

PLEBS  
AND THE  
ORGAN RECITAL.

Mr. Herbert Walton's recital at Glasgow Cathedral on September 24 consisted of a plebiscite programme, chosen from a list of forty-eight works played at preceding recitals. The favoured items were Saint-Saëns's 'Le Rouet d'Omphale' (194 votes); Hollins's 'Evening rest' (233); Lemmens's 'The Storm' (301); Schubert's 'Unfinished' Symphony (310); 'The Ride of the Valkyries' (215); Nesbitt's 'Hebridean Sketches' (236); and the 'Tannhäuser' Overture (307). It is interesting and instructive to note the kind of organ music that apparently does not attract Glaswegians. A glance at the summary shows some surprising results. Who would have expected Harwood's fine and popular Sonata in C sharp minor to receive only nineteen votes? The familiar Toccata in G of Dubois is only two votes better off. Other works that are usually regarded as attractive, but which fared badly, are Bach's Toccata in F (38), Rheinberger's Sonata in F sharp (43), and Gigout's Scherzo and Grand Chœur Dialogué (33). Glasgow's taste makes a better show in regard to Liszt's 'Evocation' (107), the Largo from the 'New World' Symphony (181), Parry's Prelude on 'Hanover' (92), and Arnold Smith's fine Idyll, 'The sea' (82). On the whole, however, it cannot be said that Mr. Walton's admirable missionary work has so far met with anything like the success it deserves.

The end of the series calls for a few words. In our last issue we gave extracts from a newspaper discussion of the programmes. The criticisms contained therein would have been amply justified in normal times: in the fifth year of the War they are surely captious. The difficulties surrounding such an enterprise at the present time are—or should be—so obvious to the musical public as to need no pointing out. What *does* need emphasising is the fact that a series of sixty orchestral concerts has been given to large and appreciative audiences. The programmes have included sixty-six overtures, twenty-seven symphonies, forty-eight concertos, thirteen novelties, and fifty-four works by British composers. In view of the fact that the audiences have included a considerable percentage of overseas soldiers and others to whom orchestral concerts were a new experience, the insistence on certain familiar features was thoroughly justified. We may be sure that the management will not be blind to the need for consideration as to how far the post-War 'Promenades' may well vary from their predecessors. At this juncture the attitude of musicians should be less critical and much more grateful to all concerned in the successful carrying through of what has been, in the circumstances, a remarkable enterprise.

# **BOLSHEVISTS AND MUSIC.**

According to the *Daily News*, a German musician has just returned to the Fatherland after three years in Russia, and given a Berlin newspaper some account of Bolshevism in relation to the Arts. It appears that music and the drama are particularly flourishing, concert-halls and theatres being packed in spite of the increased prices of admission. The expensive seats are occupied by soldiers and working men; their former occupants now literally take a back seat. The returned German tells two stories illustrative of the topsy-turvy condition of things in Russia. In response to an agitation for a war bonus the Government gave the Moscow Conservatoire (now known as 'The People's Palace of Music') the handsome dole of £20,000, stipulating that it should be divided equally among the staff. The stipulation was faithfully carried out, so that the charwomen and the director received the same amount!

The second story shows us a neat method of exposing the fallacy of equal payment for everybody. At a State Theatre where this system had been started the leading tenor was missing one evening until a few minutes before the curtain was due to rise. He was discovered on the stairs selling programmes. To the distracted manager's threats and appeals he replied that as singing and programme-selling were paid for at the same rate, he preferred the easier job of the two. As for his part in the opera, why not get a programme-seller to take it up? The equal payment scheme ended then and there.

Dr. Grattan Flood writes: "The 'CLOG AN OIR.' Clog an Oir" (Bell of Gold or Golden Bell) has a venerable history as a bell-shrine. It can be traced back to O'Cahan, the last lay-Abbot of Scattery Island, who died in 1580, and in whose family it remained until 1730, when it passed, by marriage, to Robert Keane. It was exhibited before the Society of Antiquaries, London, in 1826. The last occasion on which it was lent was in 1834, when the then owner allowed it to be exhibited after Mass in the Catholic Church of Kilrush, County Clare, for the purpose of having the parishioners sworn on it in regard to the robbery of £20 in notes from a local farmer. On the Saturday night previous to the exhibition of the Clog an Oir the bundle of notes, intact, was dramatically given back to the farmer. This is the authentic story as told by Father John Kenny, the then Parish Priest."

## **Church and Organ Music.**

Mr. G. Thalben Ball has just commenced a series of organ recitals at St. Michael's, Cornhill. The recitals take place on Mondays at one o'clock, and will be given weekly until December 16. The book of programmes may be obtained on application at the church. The music selected covers a wide range, and is generally excellent. We are glad to see that English organ music is well represented. An English programme will be given on November 4, when the scheme will include Parry's Fantasia and Fugue in G, Harold Darke's Rhapsody, Ireland's Elegiac Romance, and Wolstenholme's Festival Toccata. Admirable vocal and other relief is provided throughout the series.

It is proposed to hold a series of monthly musical services at the City Temple, Holborn Viaduct. The first of these, which met with great success, was held on Saturday afternoon, September 7. The vocalists included Miss Minnie Searle, Mr. Ivor Foster, Mr. Walter Hyde, and Mr. E. H. Wheeler. The solo violinist was Miss Marie Hall (accompanied by Mr. F. B. Kiddle). The second concert was held on Saturday, October 5, at 3 p.m., when the vocalists included Miss Agnes Nicholls, Miss Lucy Nattall, Mr. Frank Mullings, and Mr. Robert Radford. Mr. York Bowen was the pianist, and the accompaniments were in the hands of Mr. Allan Brown, who also contributed organ solos.

At a meeting held recently the masters of a few representative Choir Schools agreed that 'In view of the urgent educational questions of the present time, a Choir Schools Association at once be formed.' The object of the Association is to hold periodical meetings for the discussion of educational subjects and other matters connected with the curriculum and life of cathedral and other choir schools. The next meeting of the Association will be held at the Abbey School, Westminster, on January 7, 1919. All masters of choir schools are eligible for membership, and are asked to communicate with either of the hon. secretaries, the Rev. R. H. Couchman, Choir House, Dean's Court, E.C.-4, and the Rev. W. E. Morgan, the Abbey School, Westminster, S.W.-1.

Recent programmes of Mr. Maughan Barnett's organ recitals at the Town Hall, Auckland, N.Z., show, as usual, excellent material drawn from a wide field. Among the more important works played have been Guillemet's first Sonata, Wolstenholme's Sonata in the style of Handel, Elgar's Sonata, and movements by Arne, Vienne, Widor, Debussy, S. S. Wesley, and Sibelius. The transcription list is of exceptional interest, and includes numbers for carillon and organ.

The committee of the Summer School of Church Music will hold a Conference on January 14, 15, and 16, at St. Paul's Chapter House. The order of the day will be: Holy Communion sung at 12 noon; 1 p.m., lunch; 2 p.m. to 4 p.m., Conference; 5 p.m., Evensong; 5.30 to 7.30 p.m., Conference. The basis of the discussions will be the section on Church Music in the recently issued Report of the Archbishops' Committee on Worship. Well-known church musicians have promised to take part.

In connection with the Harvest Festival services held at the Halifax Place Chapel, Nottingham, on September 2, 'The Lord is King' (Ramby) and 'Hear my Prayer' (Mendelssohn) were given by the choir, under the direction of Mr. E. M. Barber. Driver C. E. Blyton Dobson was the organist.

A new organ, built by Hook & Hastings, of Boston, was recently dedicated at Rutherford Baptist Church, Boston, U.S.A. The opening recital was given by Mr. F. H. Mather, whose programme included Bach's 'St. Anne's Fugue,' Guillemet's 'March on a Theme of Handel,' Smart's March in D, and Merkel's Fantasia in D minor.

The congregation of St. Cyprian's, Brockley, have presented a solid silver Georgian tea service, and the choir-boys a handsomely-bound 'A. & M.' hymn-book, to Dr. C. H. Merrill as 'a token of esteem and affection, and in recognition of his eighteen and a-half years' service as organist and choirmaster,' on his departure to take up similar duties at the Parish Church, Ashford, Kent.

Mr. Martin Shaw has been invited by the Rev. H. Holden, vicar of Whitstable, to organize the music at the Parish Church, Whitstable, on the lines adopted at St. Mary's, Primrose Hill. Mr. Shaw has accepted the proposal. This does not mean, however, that he is relinquishing his duties at St. Mary's, where he will still continue to direct the music.

The second of a series of three hymn-services will take place at Holy Trinity, Sloane Street, on November 17, at 6.30. The Rev. J. L. Bennett will give a short lecture. Examples of old and new hymns will be sung, accompanied by organ and brass.

To the growing list of youthful organists is to be added Master A. C. Browne, aged fifteen, who has just been appointed assistant-organist at Holy Trinity Church, Beckenham.

## ORGAN RECITALS.

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (five recitals)—Concerto No. 2, *Handel*; Overture, 'Midsummer Night's Dream'; Choral Song and Fugue, *Wesley*; Grand Chœur alla *Handel*, *Guilmant*; Fantasia and Fugue in G minor, and Toccata and Fugue in D minor, *Bach*; Serenade, *Pierne*; Suite Gothique, *Boëllmann*; Caprice Héroïque, *Bonnet*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Meditation in F sharp minor, *Guilmant*; Sonata in C, *Rheinberger*; Benediction Nuptiale, *Saint-Saëns*; Homage March, *Wagner*.

Mr. W. C. Williams, St. Mary's, Tenby—Sonata No. 5, *Guilmant*; Larghetto in E flat, *Rea*; Réverie, *Ellingsford*; 'The Storm,' *Lemmens*.

Mr. Herbert Westerby, Christ Church, Erith—Allegro Marziale, *Best*; Barcarolle, *Lemare*; 'The Storm,' *Lemmens*.

Mr. Norman F. Demuth, St. Margaret's, Uxbridge—Fantasia, *Boëly*; Cantilène, *Mailly*; Réverie dramatique, *Vedorinsky*; Postlude, *Demuth*.

Mr. Bertram Hollins, Beckenham Congregational Church—Sonata No. 1, *Mendelssohn*; Evening Song, *Bairstow*; Toccata in D minor, *W. G. Wood*.

Mr. F. Gostelow, Luton Parish Church—Fantasia in E flat, *Faulkes*; March in E flat, *Lefebvre-Willy*; Rhapsodie No. 2, *Quef*; Finale from Sonata No. 1, *Guilmant*.

Driver C. E. Blyton Dobson, Central Mission, Nottingham (three recitals)—Concert Fantasia, *Stewart*; Prayer and Cradle Song, *Guilmant*; Theme with Variations, *Faulkes*; Sonata in G, *Hiles*; Siciliano, *Haigh*; Triumphant March, *Grieg*; Allegro from Sonata No. 1, *Harwood*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—'Panis Angelicus,' *Franch*; Three Impromptus, *Coleridge-Taylor*; Allegretto in E, *Lyon*; Basso ostinato, *Arensky*; Choral Song and Fugue, *Wesley*; Offertoire in D, *Batiste*; Choral with Variations, Festive March, and Air with Variations and Fugato, *Smart*; Cantilène in A flat and Allegretto in E flat, *Wolstenholme*.

Corporal Leonard Brown, Central Mission, Nottingham (two recitals)—Grand Chœur, *Faulkes*; Pastorale, *Guilmant*; Fantaisie Symphonique, *Gostelow*; Festival March on 'St. George,' *Fletcher*; Salut d'Amour, *Elgar*.

Mr. Henry Riding, St. Mary Abchurch—Requiem Aeternam, *Harwood*; Gothic March, *Salome*; Pastorale, *Driffield*. St. Mary, Aldermanbury (three recitals)—Concerto in G minor, *Camidge*; Serenade, *Cuthbert Nunn*; Postlude, *F. E. Gladstone*; Animato, *Ferrari*; Canzone, *Wolstenholme*; Marcia Popolare, *Ireland*.

Mr. William Faulkes, St. George's, Everton—Allegro Cantabile and Toccata (Symphony No. 5), *Widor*; Theme and Variations, *Guilmant*; Cantilène, *Wolstenholme*. St. Anne's, Stanley—Toccata and Fugue in D minor, *Bach*; Scherzo Symphonique, *Lemmens*; Rhapsody on old French carols, *Faulkes*; Toccata, *Gigout*; March in F sharp, *Widor*.

## APPOINTMENTS.

Mr. Basil S. Maine (late organ scholar of Queen's College, Cambridge) has been appointed assistant-organist of Durham Cathedral.

Mr. Edmund Miller, organist and choirmaster, St. Jude's, Southwark.

Miss Louisa A. Williams, organist and choirmaster, Crickhowell, South Wales.

Mr. Edwin Stephenson has commenced a series of recitals at St. Margaret's, Westminster, on Saturdays at 2.30. The programmes will include a good selection of English works, and some interesting and unhackneyed examples of the modern French School.

## Reviews.

*Repairing the Piano-forte.* [Musical Opinion Office, 35, Shoe Lane, E.C. 4.]

This anonymously-written booklet should be welcomed by professional tuners who are generally forced by the exigencies of their work to be able to effect at least slight, but indispensable, repairs upon the instruments of all sorts and kinds they tune. Amateurs possessing tools and mechanical skill will also find the book a useful one. The author, who evidently knows his subject thoroughly and who writes very cleverly, gives ample directions for dealing with the numerous illnesses to which piano-fortes are subject. There are also chapters upon regulating, tuning, polishing, case-repairing, &c.

*Fourth Symphony for Organ.* By Louis Vierne. Op. 32.

[Schirmer.]

Although not as a whole so fine as the second and third of Vierne's Symphonies, this work contains some very fine music. There are five movements—Prelude, Allegro Risoluto, Menuet, Romance, and Final. Of these, we find the Prelude and the Romance the least satisfactory. The former is rather too continuously chromatic, and the latter is spoilt by some very harsh auxiliary notes. The Allegro Risoluto is a splendidly vigorous affair, and the Menuet piquant and uncommon. The finest movement, however, is the last, a kind of glorified jig, in which daring harmony, skilful counterpoint, and high spirits combine to produce an unqualified success. The Symphony is difficult, but less so than Nos. 2 and 3, we think.

*Form or Design of the Piano-forte pieces in the Senior Division of the Local Examinations of the Trinity College of Music.* By Charles Vincent.

[Winthrop Rogers.]

A booklet of thirty-five pages giving concise and helpful analyses of the forty-eight pieces in the syllabus.

*Valse Arabesque.* For piano-forte solo. By Percy E. Fletcher.

[Novello & Co., Ltd.]

Mr. Fletcher here gives us an admirable example of salon-music, only moderately difficult, and excellent for solo or teaching purposes.

## Obituary.

We regret to record the following deaths:

ERNEST BRISTOW FARRAR, killed in action on September 18, 1918. The elder son of the Rev. C. W. Farrar, Vicar of Micklefield, near Leeds, he was born at Blackheath in 1885. His parents soon after removed to Yorkshire, and he received his early education at Leeds Grammar School. He studied with Mr. Bernard Johnson, and in 1905 won an open scholarship for composition at the Royal College of Music. Here he was a pupil of Sir Charles Stanford for composition, and of Sir Walter Parratt for organ. He was awarded the Arthur Sullivan Prize for composition in 1906, and was elected Grove Scholar in 1907. On leaving the College he was for a short time organist of the English Church at Dresden. He was appointed to St. Hilda's, South Shields, in 1910, and in 1912 became organist of Christ Church, Harrogate. In his songs, orchestral, piano-forte and organ pieces he displayed creative gifts of a high order. His setting of 'The Blessed Damozel,' written while still a student at the Royal College of Music was, considering his youth, remarkably successful in conveying the mystical atmosphere of Rossetti's poem. His last completed work was a set of Choral Preludes for organ written a few weeks before his death. He was a musician of the highest ideals, and was devoted to the art he served so faithfully. His many friends and admirers sincerely mourn his loss.

CHARLES JOSEPH FROST, on Sunday, October 13. He was born at Westbury-on-Trym, near Clifton, on June 20, 1848, and studied under his father (organist at Tewkesbury), George Cooper, Steggall, and Goss. After holding various posts as organist and choirmaster, he was appointed in 1884 to St. Peter's, Brockley. Here he remained until the end, which came suddenly, within a few hours of his conducting a performance of 'The Creation.' He was a fairly prolific composer, chiefly in the direction of church and organ music. He graduated Mus. Bac., Cambridge, 1876, and Mus. Doc., 1882. A man of many activities, he will be widely missed.

KATE ELEANOR, the wife of Mr. Ernest Newman. The sympathy of our readers will, we are sure, go out to one whose able contributions have so often been an important feature of this journal.

## Letters to the Editor.

### BRISTOL CITY LIBRARY AND THE PEARSALL MANUSCRIPTS.

SIR,—Your reference to the recent gift to the Bristol City Library of the Pearsall manuscripts and genealogies started by R. L. Pearsall and continued by his daughter, Mrs. Hughes, 'with the help of Dr. Verdon,' is news to me, as regards the last statement, as although I met him several times at Mrs. Hughes's house, I should not say that he contributed in the ordinary meaning of the word to the compilation upon which I worked off and on with Mrs. Hughes for forty years.

I am exceedingly glad that Mr. Hunt suggested to the brother of the late Dr. Verdon that the manuscripts should be deposited in the care of the Bristol Library; but at the same time it has seriously interfered with the work I am at present engaged on, viz., 'The History of the Pearsall Family,' about to be published in America.—Yours, &c.,

ROBERT PEARSALL

(Member of the London Survey Committee;  
Assist. Architect L.C.C. (retired)).

34, Queen's Road, Teddington, Middlesex,  
September 25, 1918.

### MR. CLUTSAM'S ARTICLES ON 'PRINCIPLES OF MODERN COMPOSITION.'

SIR,—Having read Mr. Clutsum's thoughtful series of articles in your columns with close consideration, I would desire to call attention to only one point. He has formulated a very broad and bold system of chord-classification, and has entitled it 'Principles of Modern Composition.' So have many other theorists in the past—according to their lights. The *Musical Times* in September and October, 1910, described several of these elaborate treatises on the A B C of music, and pointed out that all their contents had not the remotest bearing upon composition. It even reproduced the frontispiece of one, illustrating the popular idea of the act of music-production. But all Mr. Clutsum's patient industry must pale before a work reviewed by the late Dr. Prout in the *Monthly Musical Record* for June and July, 1895. I have seen this volume, which is about the size of the full score of 'Tristan.' It contains, engraved in music-type, several thousands of examples of combinations of notes, all the permutations of 1, 2, 3... 12 notes, in fact, taken 2, 3, 4... *n* together, without any reference to whether they are possible or desirable. But *cui bono*? M. Anatole Loquin's treatise—and, I fear, Mr. Clutsum's much milder classification—leaves the art of composition just where it was before. No cartload of chords such as those who call themselves 'moderns' keep dumping before an uninterested public has a particle of the interest evoked by Elgar's glorious 'Carillon,' or even Beethoven's despised Symphonies. To clean up one's mental workshop, and put all the contents in labelled boxes, is an excellent preliminary to creating a masterpiece; but it has nothing whatever to do with composing musical works—masterpieces or otherwise.—I am, Sir, Yours truly,

F. CORDER.

13, Albion Road, South Hampstead, N.W. 6,  
October 4, 1918.

### THE SMALL ORCHESTRA.

SIR,—Amongst the many interesting and illuminating articles in your September issue, one which attracted my attention particularly was M. Jean-Aubry's 'A Plea for the small Orchestra.' This admirable article expressed most clearly the views I have long held, and which I am sure are held by a very large number of earnest musicians throughout the whole music-loving world. Undoubtedly the War has been of great—though perhaps indirect—benefit to music and musicians: it has shattered many false idols, brought us to a greater sense of self-reliance, and caused us—chiefly involuntarily—to revert to simplicity in place of much of our old, blundering complexity. Even if we desired to do so, we could not, in view of the urgent necessity for work in other and, temporarily, more necessary spheres of activity, maintain the gigantic orchestras and choral organizations which we were accustomed to before the War; and as a result we have had to adopt simpler means—at first perfunctorily, but now appreciatively. It has perhaps taken us a long time to accustom ourselves to the absence of the colossal orchestras of 'Tod und Verklärung' and 'Elektra'; but having eventually done so, we have begun to realise their power (sometimes degenerating into mere noise!) is not necessarily a *sine qua non* for beauty and art—that it is still possible to express an infinite variety of emotions with an orchestra of the Mozart and Beethoven calibre, and that such 'extras' as the celesta and the vast army of wood-wind (such as that so frequently employed by Richard Strauss) are, after all, only superficialities.

Most people, I should imagine, will agree that all the blarings and hootings of the super-orchestras of the Mahler variety have never—in spite of the immensity of the orchestra required to render them, and the amazing complexity of the scoring employed—produced more impressive effects than those produced with the beautifully-balanced orchestras of Beethoven. There is infinitely more 'thrill,' to my mind, in that passage from the Scherzo of Beethoven's C minor Symphony, where a low C is sustained for several bars, accompanied solely by the mysteriousappings of the timpani, than in any passage from Strauss's 'Tod und Verklärung'—and what a contrast in means these two works present!

Another aspect of the matter is this: that because of the very enormity of the orchestras required to render certain modern works, much of the inner beauty of the music is lost on ninety-nine out of a hundred listeners. With the simple orchestras of Mozart and Beethoven, every little 'inner melody' speaks out, unobtrusively yet unmistakably; each instrument has more individuality than with the gigantic orchestras in vogue in 1913. With a small orchestra little or no mental strain is imposed on the listener, and all the finer shades of expression are able to be heard. I fancy that one of the reasons for the failure of many orchestral works was because composers—especially 'prentice hands'—were wont to imagine that hugeness spelt greatness.

Now, however, that we have been compelled to reduce our resources, let us learn the lesson that our so doing teaches us: that to be great does not necessarily require a vast array of instrumentalists, but that the greatest is he who can produce great music by the simplest means.—Yours, &c.,

A. F. MILNER (A.R.C.M., A.R.C.O.,  
Lance-Corporal).

B.E.F., September 26, 1918.

'C. W. K.' and other provincial correspondents write recounting the difficulties they experience in obtaining the music alluded to in some of our recent articles. The difficulty is mostly in connection with foreign publications, of which local music-sellers are (not unnaturally) ignorant. Our correspondents suggest that, in future articles dealing with modern music, we should give the price and the publisher's address. We regret that we do not see our way to making an innovation which might easily be misunderstood or might lead to abuse. The problem will be solved to some extent if readers will remember that modern foreign publications can invariably be obtained through Messrs. Novello.



## RESONANCE.

SIR,—There is no end to the apparent phenomena which a person minus even an elementary knowledge of acoustics may notice with regard to vocal experiments. Mr. Robertson's letter of last month betrays such a knowledge. Does not the sound heard in the nose depend on the capacity of that chamber, and does not its causation depend on the pitch of the intrinsic note? Some may try for a long time unsuccessfully until they hit on this particular note. These notes are heard because of their contiguity to the middle ear via the eustachian tube, but cannot possibly be heard or deemed of any value outside of the head.

Nasal resonance reminds one of the schoolboy's definition of salt. He said, 'It is the thing that gives the porridge the funny taste when you forget to put it in.' So does dropping the palate partly or wholly, completely alter the quality of the voice, not by added resonance but by the cancellation of the enriching overtones and by absorption against the soft palate. Had the sinuses been denied to non-speaking animals, one might have concluded that they were intended to reinforce certain tones and not to heat and moisten the ingoing breath-stream—their primary purpose. The capacity of the nose is an invariable quantity, and could only reinforce one or two notes. One only needs to hear some of the American music hall artists to be done with nasal resonance for ever. Several scientific voice-trainers have closed the nose at the choane and filled it up with milk, and found that it made no difference whatever in the brilliancy of the notes. Many real singers have been wrecked on the rocks of nasal resonance.

By training on scientific lines one can find the resonator for every note and every vowel: result, full round tone with less effort; a *sine quâ non*, the diapason quality from which all other tones are possible. Madame Larkcom said recently that some trainers trained for a small tone, some for sweet tone, some for big tone; but can a small-tone singer sing a big tone? No; but the person who has trained his or her diapason quality can produce the others at will. Should it not be our aim to train the voice correctly at first, and let the small voice and the sweet voice be added unto us? At choral festivals and eisteddfodau we hear the 'pretty pretty' exotic quality all the time, never the diapason quality, reminding me of a recital on a grand organ where the performer is limited to the swell.

I cannot understand why some adjudicators favour the still small voice. Is the boy voice or toy voice their standard? One is tempted to think so. At a recent festival I heard a choir very ably summed up in a few words—'Dainty they may be, but grand they can never be.' If adjudicators were placed at the rear of the hall, their conceptions of choirs would be quite different. The delicate overtones of the small-tone choir are spent before reaching the rear, and the result there is decidedly disappointing.

Yours, &amp;c.,

DAVID HOUSTON.

14, Lyndhurst Gardens, Glasgow,  
October 15, 1918.

## THE Y.M.C.A. MUSICIANS' APPEAL.

SIR,—I was delighted to see in your September issue copies of some of Mr. E. L. Bainton's capital programmes given in Holland. I think you would wish to make it known that Mr. Bainton's work in Holland is being done under the Y.M.C.A., for which he has lately been appointed Chief Musical Organizer for that country. As the *Musical Times* in common with the other musical papers of the country inserts regular appeals for contributions to the Musicians' Fund of the Y.M.C.A., I think it will interest your readers to know that the splendid success of this fund has stimulated the Y.M.C.A. to a great deal of expenditure beyond what the fund itself can meet, and the provision of skilled musicians as Music Organizers in the various fields of war is one of the ways in which the Y.M.C.A. is now serving the soldier. Larger funds and more recruits are needed.—Yours faithfully,

PERCY A. SCHOLÉS

(Organising Secretary, Music Section, Y.M.C.A.)

Universities House,  
25, Bloomsbury Square, W.C.-1.

## SIR HENRY R. BISHOP.

SIR,—By request I am writing a 'Life of Sir Henry Rowley Bishop,' and in order to make this biography of the famous English composer as complete as possible I venture to appeal, with your kind permission, to readers of the *Musical Times* for letters written by this musician or by his two wives, both distinguished singers, or any interesting data. There is still a good amount of material in private collections in this country, though Americans, long ago recognising his worth, have bought many precious relics, including the original manuscript of 'Home, sweet home,' and one of his diaries! Hence this request. No biography has yet been published, but there is a very accurate life of him in the 'Dictionary of National Biography,' written by Mr. Barclay Squire; and there was an illuminating account of his works in the January number of the American *Musical Quarterly*, from the pen of Mr. Frederic Corder.—Your obedient servant,

RICHARD NORTHCOTT.

Barton Close, Clifton Road, Southbourne.

## FAVERSHAM CHURCH.

SIR,—I thank 'Antiquary' for his letter in your October issue. If he could kindly furnish me with documentary evidence in support of his statement that the Boy Bishop never celebrated Mass, I should be very grateful.

In the *Church Times* of December 24, 1914, appeared an article headed 'Santa Klaus.' In it the writer quotes the Proclamation of Henry VIII., which suppressed the observances of St. Nicholas's and Childermas Days, and which he says is based upon the ground that 'children be strangely decked and apparelled to counterfeit Priests, Bishops, and women . . . and boys do sing Mass and preach in the pulpit with such other unfitting and inconvenient usages,' &c.

I have not verified this quotation with the original Deed, but there seems no reason to doubt its authenticity.

I take it that whether the term 'celebrate' or 'sing' Mass be used matters little; the inference to be drawn is that the Boy Bishop took the principal part, or, as we should say, officiated.—Yours faithfully,

C. H. D.

The following extract from a recent letter from Mr. E. L. Bainton, interned in Holland, will we believe be of interest to many:

'I have been engaged by the Amsterdam Mengelberg Orchestra to conduct two concerts of British music—one at Amsterdam and the other at The Hague. It is the first time they will have had an English conductor. Elgar was to have come in 1914, but the War upset the arrangement. The Patron's Fund, through the late Sir Hubert Parry, has promised to send the music necessary, so we hope for fine performances. Elgar, Bantock, Delius, Vaughan-Williams, Balfour Gardiner, &c., will be represented. Nothing is known here of British music, though they do everything else: German, French, Russian, and Italian. It ought to do good by paving the way to a clearer understanding of British art. The concerts take place the first week in December.'

## GLOUCESTER'S MUSICAL RECORD.

Dr. A. Herbert Brewer, in a letter to the *Observer* of October 14, says: 'I have read with great interest Mr. Ernest Newman's article on "The Resurrection of Triennial Festivals" in last Sunday's issue. I am glad to see that he approves of the continuation of the Three Choirs Festivals after the War, but I do not quite see eye-to-eye with him in his statement that these towns have "no music worth speaking of in ordinary times." He mentions that one of the immediate needs is for orchestral music. Perhaps he is unaware that Gloucester possesses an Orchestral Society (in pre-War time numbering a hundred and fifty members) which, in spite of the War, has continued to flourish, and has performed recently, among other works, the following Symphonies: Nos. 1 and 4 by Beethoven, the E minor and F minor by Tchaikovsky, the D major by Brahms, and the "Unfinished" by Schubert. The appreciation of such music is proved by the fact that at the last concert numbers of music-lovers failed to obtain



admission. In addition to this organization there exists a Choral Society which is the backbone of the Festival Chorus, and which has performed, in conjunction with the Orchestral Society, such works as the Requiems of Verdi and Brahms, Dvorák's "Stabat Mater," Brahms's "Song of Destiny," Parry's "Blest Pair of Sirens," Elgar's "King Olaf" and "The Dream of Gerontius," &c. Nor is the art of madrigalian singing lost sight of, for this Society always endeavours to include, in at least one of its concerts during the season, the best specimens of this type of composition. This finer form of part-singing also receives generous appreciation and support at the concerts given by the Gloucester Orpheus Society, a male-voice choir consisting of some seventy members. Apart from these Societies frequent organ-recitals are given in the Cathedral and Shire Hall, which attract large audiences. Is this a musical record not worth mentioning?

### ORGAN PEDAL TECHNIQUE.

By J. E. BARKWORTH.

There has recently been some discussion in the *Musical Times* on Organ Pedal Technique. Now the remarkable fact about pedal technique is that its principles have never been deeply considered nor systematically worked out like those of pianoforte touch or violin fingering. One of our foremost teachers confessed to me that he had acquired his pedalling haphazard in boyhood, and had no system to teach; and he spoke the simple truth. The various instruction books give pedal exercises and scales, with the footing marked empirically and on no system. Even the design of the pedals is not uniform; about twenty years ago the Royal College of Organists adopted a new standard pedal-board, and the American Guild of Organists another. Apparently these two bodies neither consulted each other nor any eminent organists of France or Germany. The American and British pedal-boards are superficially alike, but there are many small points of difference, all, to my mind, in favour of the American pattern. And the bench, which is as important as the keys, has never been considered in the light of the real nature of the physical action involved. Yet modern organ actions admit of a great development in pedal playing. In many organs the touch is so light that a glissando is easy; and there is no reason why pedal-playing should be cumbrous, uncertain, or fatiguing.

When I was teaching in Baltimore, I worked out the elements of a system by which my pupils quickly acquired rapid and certain execution; it was founded on a book by Nielsen, the Swedish organist,\* who in turn derived his ideas from Lemmens. It remained incomplete, because I ceased to teach; but a brief account of it may be of interest.

While it is wrong to slide along the bench to reach the extreme keys, yet these cannot be reached without turning the body on a vertical axis. To prove this, play the following passages:



During the minim rest you have to turn the body on a vertical axis. But since neither feet nor hands are touching anything, you will find that you can only make this turn by an awkward jerky wriggle. If the bottom C were a semibreve, and there were no rest, you would turn the body by pushing from the left foot resting on the C key; or if there were still a rest, but your hands were on manual keys, you would turn the body by pushing from them, though you might be unaware of it. This turning of the body corresponds to the shift in violin-playing; and some means must be found for judging the amount of the turn with surety. But with an ordinary bench this amount depends on the extent of the friction between the surface of the bench and the clothes of the player; and this friction is variable, and causes physical irritation and discomfort.

\* An English translation is published by Schirmer & Co.

It is better to be seated on a revolving music-stool; this saves irritation and fatigue, and makes it possible to gauge with certainty the amount of revolution of the body.

Next, it is not necessary on a modern pedal-board, with smooth-surfaced keys and light touch, to wear boots or shoes; it is better to play in stocking-feet. At first you will be afraid of stubbing your toes, but this will not happen; and in a week it will seem as clumsy to wear boots on your feet as to wear hedging-gloves on your hands. The absence of boot-heels makes it necessary to set the stool an inch lower—that is all.

The shape of the keys is another point in the material equipment. Among recent attempts at improvement, a few organs have discs projecting outwards from the bottom C sharp and the top E flat keys, on which the toe (as it is called, really the ball underneath the root of the great toe) falls more easily. A few have a raised step on the forward end of the two A flat keys, to obviate the difficulty caused by the three short keys in succession; and Nielsen suggests that all the short keys might be made long enough to use the heel on them. But these points of design are not likely to be generally adopted, and we will deal with the ordinary concave and radiating pedal-board.

Now the distinguishing notes of modern pedalling are the greatly extended use of the heel, and, partly as a consequence, the less frequent crossing of the feet, which in rapid passages is to be avoided as much as possible, and should not occur oftener than the crossing of one finger over another. Toeing and heeling a number of notes with one foot used to be condemned as leading to involuntary phrasing, and deprecated as a bad trick acquired by the player who wished to keep the other foot always on the swell pedal. Neither objection will stand. After a few days of elementary practice with the toes, the pupil should learn to play a true *legato* with toe and heel, practising the following exercise:

#### 3. Left foot.



and some exercises in thirds, of which I will give only one specimen:

#### 5. Left.



#### 6. Right.



the point of which will appear later.

Next consider this. The two toes and two heels together resemble a hand with four fingers, except that, unlike the four fingers, they can succeed each other in any order, and should learn to do so. Take the scale of E major and make groups of four notes. We shall find nearly every variety of succession of the two toes and two heels:

#### 7. Toes inside.



Two toes, two heels.



Heels inside.



(Continued on page 512.)

## Awake, awake; put on thy strength, O Zion.

(FIRST CHORUS.)

FULL ANTHEM FOR S.A.T.B.

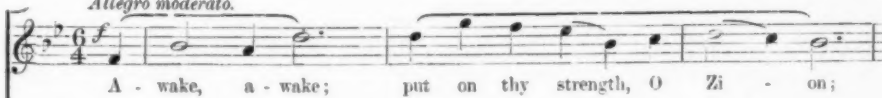
Isaiah lii. 1, 2.

Composed by J. STAINER.

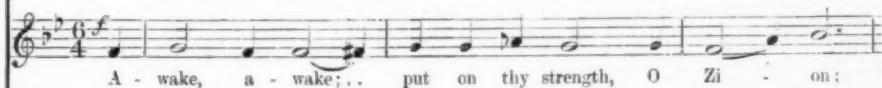
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato.*

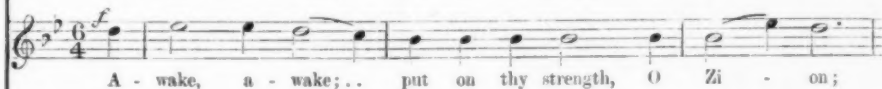
SOPRANO.



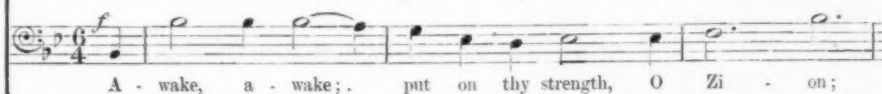
ALTO.



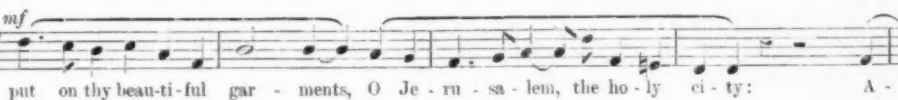
TENOR.



BASS.

*Allegro moderato. ♩ = 120.*

ORGAN.



A -

A -

A -



The complete anthem is published in NOVELLO'S OCTAVO ANTHEMS, No. 56; and in NOVELLO'S TONIC SOL-FA SERIES, No. 865.  
The Musical Times, No. 939.

wake, a - wake; put on thy strength, O Zi - on: for henceforth there shall no more

wake, a - wake; put on thy strength, O Zi - on: for henceforth there shall no more

wake, a - wake; put on thy strength, O Zi - on: for henceforth there shall no more

wake, a - wake; put on thy strength, O Zi - on: for henceforth there shall no more

*p Full Str.*

*Ped.*

come un - to thee the un - cir - cum - cised and the un - clean. A - wake, a - wake, 0

come un - to thee the un - cir - cum - cised and the un - clean. A - wake, a - wake, 0

come un - to thee the un - cir - cum - cised and the un - clean. A - wake, a - wake, a - wake, 0

come un - to thee the un - cir - cum - cised and the un - clean. A - wake, a - wake, a - wake, 0

*cres.*

Zi - on, a - wake. A - wake, a - wake; put on thy strength, O Zi - on.

Zi - on, a - wake. A - wake, a - wake; put on thy strength, O Zi - on.

Zi - on, a - wake. A - wake, a - wake; put on thy strength, O Zi - on.

Zi - on, a - wake. A - wake, a - wake; put on thy strength, O Zi - on.

*f Gt.*

Shake thy-self . . from the dust, shake thy-self . . from the dust ;

Shake thy-self . . from the dust, shake thy-self . . from the dust ;

Shake thy-self . . from the dust, shake thy-self . . from the dust ; a - rise, and sit down, O Je -

Shake thy-self . . from the dust, shake thy-self . . from the dust ; a - rise, and sit down, O Je -

wake, O

loose thy-self . . from the bands of thy neck, loose thy-self . . from the

loose thy-self . . from the

loose thy-self . . from the

loose thy-self . . from the

loose thy-self . . from the

bands of thy neck, O cap - tive daugh - ter of Zi - on. A - wake, a -

bands of thy neck, O cap - tive daugh - ter of Zi - on. A - wake, a -

bands of thy neck, O cap - tive daugh - ter of Zi - on. A - wake, a -

bands of thy neck, O cap - tive daugh - ter of Zi - on. A -

rall. pp *Slower.* a tempo. marcato.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "wake, a - wake, a - wake; put on thy strength, O". The music is in 2/4 time with a key signature of one flat. Dynamics include *cres.* and *ff*.

Second system of the musical score. The lyrics are: "Zi - on, put on thy strength, O Zi - on; put on thy strength, O Zi - on; put on thy strength; put on thy strength, O Zi - on; put on thy". The music continues with the piano accompaniment. Dynamics include *mf dolce*.

Third system of the musical score. The lyrics are: "beau - ti - ful gar - ments, put on thy beau - ti - ful gar - ments. A - wake, O". The music concludes with the piano accompaniment. Dynamics include *dim.* and *cres.*.



*cres.*  
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -

*cres.*  
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -

*cres.*  
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -

*cres.*  
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -

*cres.*  
Zi - on, a - wake, O Zi - on; put on thy beau - ti - ful gar - -

*f*  
ments. A - wake, . . . a - wake. . . .

*f*  
ments. A - wake, . . . a - wake. . . .

*f*  
ments. A - wake, . . . a - wake. . . .

*f*  
ments. A - wake, . . . a - wake. . . .

*Full.*



Coming down to the bed-rock of M. Jean-Aubry's object in his article, I think the real significance of the matter is twofold:

- (1) That composers of the past, and the majority of present-day composers, think it beneath their dignity to write expressly for the small orchestra.
- (2) That as a commercial proposition the small orchestra of from nine to eighteen players is not an attractive one to concert-arrangers. The class of audience attracted by the small orchestra usually pays an admission of 1s. to 2s. to see the cinema in addition to hearing the music; yet it must be confessed that the bulk of the finest players in this country are now engaged in picture-house work.

If a concert-hall was started with an orchestra of sixteen players, it would not in my opinion attract an audience which would make the venture a paying proposition. Yet, on the other hand, it is highly possible that a large proportion of any audience would actually prefer the music of such an orchestra to the masses of sound and tone-colouring they hear in the big orchestras.

To return to the first of the two reasons mentioned above, it must be admitted that the amount of music written for the small orchestra is regrettably small; and when one considers the large amount of music that is necessary for the modern picture-house to maintain anything like a varied programme, it will readily be seen that the librarians of these orchestras are reduced to the necessity of playing all sorts of music just as it comes, and simply taking from the full orchestral sets the parts for which they have the instrumentalists.

I am assuming that M. Jean-Aubry's article is specially directed to the professional small orchestra. I could easily name here, if it were necessary, at least two hundred well-known works, including overtures, intermezzi, &c., which were originally written for full orchestra, and which I have heard played by small orchestras, in which the parts required (say five, six, or seven) have been taken from the full orchestral sets and played without alteration, the only filling-up being an occasional cue written for bassoon, and now taken by the 'cello, or something written for the clarinet being taken by the violin. It is fairly obvious that not only is this sort of thing unsatisfactory from the purely musical point of view, but it is highly unsatisfactory from the players' point, inasmuch as they come on to these cues in their parts without an absolute certainty that they should play them, and only the practised picture-house player can do anything like justice to the music. His lengthy experience indicates to him what he had best play and best leave out. In a local picture-house quite recently I heard the 'Unfinished' played by a band of five, consisting of pianoforte, violin, clarinet, 'cello, and bass. Poor Schubert! The conductor at this picture-house had not spent any sleepless nights wondering what he should leave out or put in; the band simply played what parts they had. One other point I would deal with in M. Jean-Aubry's article, and it is that part in which he states that a small Orchestral Society would have no difficulty in finding works to perform. He goes on to say that they would have the Concertos of Bach, the Symphonies of Haydn and of Mozart, and most of the works of Handel, and also the greater part of the concertos, cantatas, operas, and oratorios. Here, again, it is difficult to see what M. Jean-Aubry's idea is: whether, as I have said before, he is pleading for the small orchestra in the professional or in the amateur sense. For amateur orchestral societies can occasionally assemble sixteen or twenty good players to perform works such as those mentioned above, but the small professional orchestras of seven to ten players are content to leave Bach and Handel alone. This they do, simply because Bach and Handel cannot be subjected to careless mutilation. What is required is good music expressly written with a view to its performance by seven to ten instruments, with pianoforte. When the small orchestra comes into its own as a commercial proposition (apart from the picture-houses), then our composers may not think it *infra dignitatem* to write for it.

W. BEESON.

## SOME FURTHER NOTES ON MANUAL 32-FT. STOPS, ETC.

BY ARTHUR E. TEGGIN.

Two interesting examples of 32-ft. Manual stops are to be found in organs by the late Mr. Casson. His organ for the London Organ School has a 32-ft. Dolce (mid. C) on the Great, and an organ in Cathart House, S. Kensington, has a 32-ft. Quintatón (to fiddle G) on the Great. Examples of 32-ft. Manual stops are found on organs by Anneessens in Middlesbrough Roman Catholic Cathedral, and St. Mary's Church, Bradford. A printed note to the specification of the latter states, 'We are told that this organ, and that at the Italian Church, Hatton Garden, London, are the only instruments in Great Britain which contain an "open" 32-ft. stop on the Great Manual: those in the Leeds and Doncaster Parish Churches have each a 32-ft. on the Great (most exceptional; but both are "stopped").' When the organ in Queen's College, Oxford, was reconstructed by Messrs. Walker, in 1866, a Contra-Bourdon of 32-ft. tone was added to the Great. The organist (the Rev. Dr. Haynes), when he left Queen's College, took with him the pipes of the 32-ft. and many other pipes which had been his private property. A later rebuild by Walker provided space for a 32-ft. stop which was not then inserted. The specification of the organ in Trinity Church, Libau, gives two Manual 32-ft. stops—Geigen Principal on the Great, and Untersatz on the Choir. This four-manual organ has 131 speaking stops, including 42 on the Great and 35 on the Pedal. (Specification given by J. Wedgewood, December, 1900.)

To the list of 64-ft. Pedal stops must be added Clifton (Bristol), Victoria Rooms, a 64-ft. Gravissima by Hope-Jones. The organ in Selby Abbey by Compton, which was totally destroyed by fire in 1906, had a 64-ft. Gravissima (acoustic). The 64-ft. stop at Worcester Cathedral is named 'Tonitru.' But according to an extract from the American *Christian Science* (quoted in *Musical Opinion*, November, 1914), the lowest depth ever reached in organ tones must be that obtained from the 128-ft. stop in an organ at Lowell, Mass., U.S.A. The stop is named 'Tonus infra totissima,' and is described as 'a mighty atmospheric throb of most awesome majesty, which, while soft, is so persuasive as to hold its own against the mightiest crashes of the full organ. It is true, of course, that these grave and remote tones have their place only in slow and solemn music such as the recent reversion of the Gregorian encourages.' Our plainsong enthusiasts will perhaps note this!

With regard to organs of five manuals it is sometimes difficult to ascertain from printed specifications how many actual keyboards certain organs really have, and in this connection it is a pity that a distinction is not made between the number of manuals (so called) and the number of 'organs'—Great, Choir, Swell, &c. In many cases two 'organs' of a similar character are played from one manual, e.g., Choir and Solo, or Swell and Echo; but in other cases the organs played from one manual are quite distinct, as in the case of Hexham Abbey, where the Solo and Echo organs are played on one manual although the Echo organ is quite apart from and some distance from the Solo organ. This organ is really one of five manuals, though possessing only four keyboards. A distinction might be made by retaining the name 'clavier' for the actual keyboard and using the word *manual* (keys played by the hand as distinguished from the pedals) for the number of organs—Great, Swell, &c. This nomenclature would more clearly describe the capability of an organ, and would add to the interest of students of organ-building. If this system were adopted our list of five, or more, manuals would be enlarged to include, amongst others, St. Mary's Cathedral, Edinburgh (4 claviers, 5 manuals); St. Michael's, Chester Square, London (4 claviers, 5 manuals); London School of Music (3 claviers, 8 manuals); Cathart House, South Kensington (3 claviers, 7 manuals); All Saints', West Dulwich (three claviers, six manuals); Southport Wesleyan Chapel (4 claviers, 5 manuals), and many organs in America, including St. Bartholomew, New York (4 claviers, 6 manuals), and Garden City, Cathedral of the Incarnation, U.S.A., a four-manual organ having eight distinct organs—Tower Great, Chancel Great, Tower Swell, Chancel Swell, Chancel Choir, Chapel Choir, Solo, Echo. The

Solo and Echo occupy one manual; the pipes of the Echo are between the ceiling and the roof, and there are no less than five vox humanas. This Roosevelt organ seems quite a curiosity. (Specification by C. Elvey Cope, May, 1906.) The study of American organ-building is certainly of great interest.

The multiplication of claviars as distinct from organs seems to be quite unnecessary, as was urged by the late Mr. Casson, who pointed out that as no man was ever yet so constructed as to be able to play—i.e., to handle with certainty and comfort, simultaneously with vigorous pedalling—a greater number of manual claviars than three, no organ, however large, need have more than three manual claviars. A skilled performer requires occasionally to play on three manuals simultaneously; therefore a perfect organ must have no less. I might add that the Casson system of manual 'Helps' will provide for any number of 'manuals' that may be thought necessary; and this on only three keyboards. These players who have had practical experience of the Casson system of 'Helps' will testify to the truth of Mr. Casson's contention.

#### THE Y.M.C.A. MUSICIANS' FUND.

We have received from Miss Kathleen Bates, A.R.C.M., a cheque for £40 for the Y.M.C.A. Musicians' Fund, being half the proceeds of a miscellaneous concert she gave under distinguished patronage in the Palace Theatre, Salisbury, S. Rhodesia, on July 30. It is highly gratifying to find such substantial sympathy for the cause coming from this far-off country. We thank Miss Bates very cordially for her kind help. The programme on the occasion was a long one, consisting of twenty-six vocal, solo, instrumental, and orchestral items, fourteen of which were of British origin. There were nine vocal soloists, ten instrumental soloists, and an orchestra. The other moiety of the proceeds was devoted to the Rhodesia Regiments' Club.

#### 'THE MUSICIANS' Y.M.C.A. GIFT TO H.M. FORCES.'

Under this heading, the promoters of the Y.M.C.A. appeal send us the following account of their work:

'Special features of last month's contributions were the generosity of the Metropolitan Academy of Music, which promised to raise £50 and has already sent in over £70; the collection organized at Gloucester by Mr. Charles Morris, which he hopes to follow by one at Cheltenham in the Christmas holidays (we shall be pleased to send a copy of Mr. Morris's "Hints to Organizers of Collections" to anyone anxious to follow his example in other places); and the interest in the Musicians' Gift which has been shown in Rhodesia, Miss Kathleen Bates's concert following on the lecture given by Mr. Egerton Lowe previously acknowledged. The handsome sum from the I.S.M. is in addition to many generous gifts sent by members direct to the Fund. Contributors to the gift will be interested to have a little information as to the directions in which the money is being expended. For instruments; for string, pianoforte, and orchestral music; for toy symphony instruments; for repairs, packing, and binding; for salaries of workers in the instrument and music department, and for stands, violin cases, MS. paper, strings, &c., the sum of £660 *or. 10d.* has been paid; while £1,545 has been expended on the provision of thousands of volumes to form camp libraries of music. These include the "Oxford Song Book," the "Fellowship Song Book," "Thirty Songs Old and New," "Fifty-two Hymn-tunes," the "Hundred Best Songs," and the Y.M.C.A. choirbooks, and in addition a series of albums of pianoforte music, violin music, tenor songs and baritone songs, all in a special uniform binding bearing the device of the two triangles and motto.

'Grateful letters of thanks come constantly from quarters where special requests for music or instruments have been met: "I can assure you the flute has already given my comrades and me a great deal of help in passing away any dull moments, which we often get out here," is a typical message.

'We are planning a great series of Cathedral Organ Recitals on behalf of the Fund, and have already had promises from York, Worcester, Manchester, Newcastle, and Glasgow, and, in addition to his mid-day recital in Manchester Cathedral on November 13, Mr. Sydney H. Nicholson has offered to give a series of organ recitals in London Churches in the New Year.

'Following the example of Edinburgh, Glasgow has formed a local committee for our appeal, and we hope great things from Scotland's effort.

'We feel that there is a danger that with the brighter days which now seem to be dawning, people may think that our Scheme has finished its work. No estimate could be more mistaken. It must be realised that the days of demobilisation may be the severest test of all for our fighting men. Thousands will be kept waiting abroad, and the need for musical recreation will be immense. We must not fail to meet it.

'Appended is a statement of the amounts received between September 12 and October 9, 1918:

Total to October 9, 1918 .. .. .	£2,645 1 1½
Total for month September 12 to October 9 .. .. .	£269 6 2
<i>Amounts received between September 12 and October 9, 1918.</i>	

DONATIONS.		£	s.	d.
Incorporated Society of Musicians .. .. .		143	0	5
White, Miss Ivie Ruth, by sale of garden produce and needlework .. .. .		3	5	0
Wilson, Mr. and Mrs. T. E. B. .. .. .		2	8	0
Workmen of Messrs. Boswell, Son & Naylor, Sheffield		2	0	0
Hyde, Mr. Field .. .. .		1	1	0
Metropolitan Academy of Music: Prize Money won by Orchestra at Stratford Musical Festival, making a total of £70 16s. 6d. from the M.A.M., which promised £50 .. .. .		1	0	0
Cook, Miss Evelyn .. .. .		1	0	0
Denny, Mrs. Leslie (Glasgow, per Mrs. James Allen) ..		10	6	
Barnes, J. H. .. .. .		10	6	
Nobbe, Miss Evelyn .. .. .		10	0	
Robinson, Miss Margarette, by sale of necklaces ..		4	6	
Total: £155 3 5				

#### CONCERTS, ETC.

Place.	Organiser, and Kind of Entertainment.	
Berrington & Eye.	Mr. William Batey (Bass, Hereford Cathedral). Concert .. .. .	4 10 0
Blackheath (Surrey).	Miss Sylvia L. H. Drew. Entertainment by Blackheath Choral Society .. .. .	5 5 0
Cambridge.	Mr. Arthur Beamish. Proceeds of Lecture-Recital, and Donations .. .. .	11 5 0
Exeter.	Maynard School Guild of Service. School Concert .. .. .	4 4 0
Gloucester.	Mr. Charles A. Morris: Local Subscriptions during the period of his 'Gloucester collection' of music and instruments, £52 14s. 6d. This left (after defraying expenses of the collection) £49, to be devoted to the purchase of a 'Gloucester' Pianoforte .. .. .	40 0 0
Petersfield.	Per Mr. Langley, remaining balance of local fund started by Mr. P. Whitehead. (Amount previously acknowledged, £20 12s., making a total of £49) .. .. .	3 8 0
Rotherham.	Mr. George Banks. Organ recital .. .. .	3 7 6
Rhodesia.	Miss Kathleen Bates. Concert at Salisbury, S. Rhodesia .. .. .	40 0 0
Salisbury.	Miss E. Martin. Pupils' Concert .. .. .	2 3 3
Total £114 2 9		

'The hon.-treasurer of the Fund is Major H. Walford Davies, Mus. Doc., to whom donations, cheques, &c., should be sent, at the new address of the Y.M.C.A., 25, Bloomsbury Square, W.C.1. Instruments and music should be sent to Mr. Herman Darewski, at the same address. The organising secretary is Miss Katharine Eggar.'

[We commend to our readers the above circular and statement. We agree that all the help music can give our fighting forces will be needed more urgently than ever in the apparently not far distant time when they will have ceased fighting and will be awaiting return to civil life.—Ed.]



## PURCELL'S 'DIDO AND ÆNEAS': WHO WAS LADY DOROTHY BURKE?

In a recent issue of the *Musical Times* (June, 1918), Mr. Barclay Squire writes *apropos* Lady Dorothy Burke, who spoke the Epilogue to 'Dido and Æneas' at its first performance: 'It is obvious that if we could discover when she was at school, or even her approximate age between 1683 and 1690, we should possess an important link in the chain of evidence . . . the dates and places of her birth, marriage, and burial have so far eluded prolonged research.'

In the present short paper I shall very briefly throw some further light on Lady Dorothy Burke, and thus help to verify the conclusions at which Mr. Barclay Squire has arrived, namely, that the first performance of 'Dido and Æneas' took place in 1689.

Lady Dorothy Burke was the only daughter of Richard Lord Dunkellin, and granddaughter of William second Earl of Clanrickard: her mother was Elizabeth Bagnall, the Court beauty. The marriage took place on January 22, 1670 ('Rydal Hall Papers,' in the 12th Report of Hist. MSS. Com.). Between the years 1671 and 1677 Lady Dunkellin had four children, of whom one died in infancy. In May, 1679, Lady Dunkellin with her three children, Ulick, John, and Dorothy, got a pass from King Charles II. to go into Ireland. In May, 1680, Lord Dunkellin conformed temporarily to the Anglican Church, and in October of that year sent his eldest son, Ulick, to Christ Church, Oxford, to be brought up as a Protestant. King Charles wrote a personal letter of thanks to Dunkellin on June 23, 1680, in regard to his conformity to the 'true Protestant religion,' at the same time calling him up to the House of Peers of Ireland. On the same date the King wrote to the Earl of Clanrickard to make an adequate allowance to his son, Viscount Dunkellin, for the support of his wife and children (Cal. of Ormonde MSS., vol. v.). At this date Ulick was ten years old, while John was younger, and Dorothy the youngest.

Lady Dunkellin died in 1682, and in April, 1683, Lord Dunkellin took for his second wife the Dowager Countess of Warwick. Lord Clanrickard died in October, 1687, whereupon his son became eighth Earl, and his two grandsons, Ulick and John, became Viscount Galway and Lord Boffin respectively, while Dorothy became Lady Dorothy Burke.

A year before his father's death Lord Dunkellin had, under James II., returned to the ancient faith, and had sent Lady Dorothy to the Benedictine Nuns of Dublin, who had opened a boarding school (January, 1686) in that city under Dame O'Ryan ('The Irish Dames of Vpres,' p. 175). Early in 1689 the advent of King William put an end to the two Benedictine Convents (from Vpres and Dunkirk) in Dublin, and the boarders had to leave. Thus it must have been in May, 1689, that Lady Dorothy went to London, and was placed at school at Josias Priest's.

At this date (1689) the ages of the Earl of Clanrickard's children may be put down as nineteen, eighteen, and sixteen, that is, Ulick Viscount Galway, John Baron Boffin, and Lady Dorothy. This is evident from the undoubted fact that Ulick fought and was killed at Aughrim on July 12, 1691, 'he being then not of age,' while in the same battle, Lord Boffin, his younger brother, was taken prisoner, and stated to be only nineteen. Lord Boffin turned Protestant, as did also his sister, but the Earl continued a Catholic till his death on February 2, 1708, whereupon Lord Boffin succeeded as ninth Earl.

On November 10, 1696, the Lords Justices wrote regarding the petition of Lady Dorothy Burke praying a grant of the forfeiture of Lords Galway and Boffin; and on July 28, 1699, a Report of the Surveyor-General was presented on the petition of Lady Dorothy Burke for the rent of the manor of Dunsby (Cal. of Treasury Papers, vol. ii., p. 318).

From all the circumstances it appears that 'Dido and Æneas' cannot have been produced earlier than June, 1689, although probably the actual date was during the Christmas holidays of that year. It is equally certain that Lady Dorothy spoke the Epilogue not later than 1690, when it was published in D'Urfey's 'New Poems.'

W. H. GRATTAN FLOOD.

## Y.M.C.A. MUSICAL DEVELOPMENT.

[In view of the increasing recognition of the curative and recreative value of music, the following statement from the Y.M.C.A. will be of interest.—Ed.]

Mr. A. Forbes Milne, M.A., Mus. B., has been appointed assistant-secretary of the Music Section of the Y.M.C.A. This department, whose headquarters are at Universities House, 25, Bloomsbury Square, London, W.C.-1, is concerned with the development of musical activities in Y.M.C.A. huts and centres throughout the field of war, amongst the training camps and hospitals in this country, and the internment camps in neutral and enemy countries.

Mr. Edgar Bainton, of Newcastle-on-Tyne, who was for nearly four years a civilian prisoner in Germany, but has now been sent to Holland, has been appointed music organizer of the Y.M.C.A. for the camps in that country, and he is already doing splendid work there. Mr. Benjamin J. Dale and Mr. Percy Hull were appointed his assistants, but had not been long at work before they were repatriated. They are now in this country, and everyone will wish them good luck on their return to their pre-war occupations. A good musician to take their place is urgently needed. He must be either over-age or obviously unfit for service, as the men interned in Holland are some of them men of the old Army, who would very much resent an apparently fit man being sent to work amongst them. First-rate musicianship, organizing ability, and the power of evoking enthusiasm, are needed.

Mr. W. H. Dixon, of Ipswich, who has been doing excellent work all through the Summer at the 1st and 2nd Army Rest Camps in France, is shortly returning to this country. Mr. A. Percy Whitehead, of the Tobias Matthey School, whose work at the 5th Army Rest Camp has obtained the highest praise in high military quarters, is to remain in France as Director of Music in the educational scheme at one of the large bases.

Mr. G. Holst is shortly to leave for Salonika, where he will act as Director of Music in the educational scheme. It may interest his many friends to know that he has been sporting enough to take some instruction in pianoforte tuning and repairing, with the kind assistance of Mr. J. Alfred Murdoch, of Messrs. Allison's Pianos, Ltd., so that he is now equipped with an additional and very useful qualification. It is likely that his work will take him into Bulgaria, amongst the British soldiers there, and he may even do some work amongst the Serbian troops in Serbia, since the British Y.M.C.A. is now taking a share in the coming reconstruction of that country.

In the home camps good work is being done by Mr. H. Orsmond Anderton and Mr. Frank Storer in the Midland division, Mr. James E. Wallace in the North Midland division, and Mr. E. H. Bibby has just taken up work in the South-Western division. Mr. I. Losowski, the violinist, and Mr. Livio Manucci, the cellist, have lately commenced operations amongst the Convalescent and Training Camps in Blackpool and neighbourhood, and are doing splendid work in providing good music for the men there and getting the men themselves to make music. Miss Ida Mullins, Fovant, and Miss Roma Jesson, Warminster, have lately taken up work in these districts on Salisbury Plain. An appointment which will interest many musicians is that of Mr. Harvey Grace as Director of Music for the Y.M.C.A. in munition works in the London area.

There is urgent need of two good musical men for India and Mesopotamia respectively, and a number of musicians (men or women) with good secondary-school music teaching experience will shortly be required for the educational scheme in France and elsewhere. Mr. Percy A. Scholes, organizing secretary of the Music Section of the Y.M.C.A., 25, Bloomsbury Square, will always be glad to hear from musicians wishing to take up work amongst the troops. It may be pointed out that, even after the declaration of peace, such work will be of great importance for at least twelve months and possibly longer. The maintenance of the good spirits of the men during this trying time will be the special care of the Y.M.C.A. Music Section.

Dr. R. R. Terry, of Westminster Cathedral, has a very interesting paper in the October issue of the *Anglo-Italian Review* on 'English and Italian Polyphonic Music.'



## REPARATION: A WORD TO THE POWERS THAT BE.

BY H. V. HUGHES.

When the Hun is finally cleared out of Belgium and France we know that we shall find the damage he has done to be irreparable. The treasures of the past can never be replaced; and even were the barbarians from this day onward to observe the most scrupulous respect and honesty towards the possessions of the fair lands they have ravaged, the mischief already done cannot be completely set right. The Allies are demanding reparation, and they are going to have it. The purpose of this article is to ask that one point may not be overlooked.

A bankrupt is one who cannot pay his debts. The Germans can never fully pay their debts to Belgium and France, because they have destroyed antiquities which are irreplaceable. A bankrupt's furniture is sold to help in meeting his liabilities: the possessions of the Germans and Austrians should be confiscated where such action will materially help in liquidating the debt. And there is *certain property in Germany and Austria of unique value which may easily be overlooked*—property which originally belonged, by ownership or association, to towns and churches in the devastated area.

The name of Dufay needs no introduction to the musical reader; but perhaps only those who have specialised in the medieval history of the art will remember that Dufay was a Canon of Cambrai, spent the greater part of his life there, and is buried in the (ruins of the) Cathedral. Grove's Dictionary (chap. iii., p. 693), tells us that the Cambrai Public Library contained, before the War, 'a precious collection of MS. Church music by early Flemish and Burgundian musicians, besides songs for two, three, and four parts, dating from the 14th century.' These treasures, with those of Douai and other ruined sanctuaries, were thought worthy of a special monograph by Coussemaeker in 1843, and unless the Hun can produce them from among his carefully-organized stores of loot, he should be made to give such reparation as is possible.

MSS. of Dufay's work are now at Vienna, in the Trent codices. These famous six volumes also contain much work by Dunstable, Bedingham, Power, and other Englishmen, for a study of whose compositions we have in the past been almost wholly dependent upon the publications of a Viennese scholar, Dr. Adler. The Trent codices should be requisitioned by the Allies and (with the consent of the Italians, their original owners) might well be deposited in the Cambrai Library, together with the unique Petrucci edition of Dufay's *Masses* (1515), which is also at Vienna.

Partial reparation can be enforced in this way for several forms of art, and should be carried out on a comprehensive scale. Architecture is of course out of the question; but paintings, statuary, MSS., and early printed books are easily transferred. Let the Government appoint scholars such as Mr. Barclay Squire to act in conjunction with our Allies in drawing up a list of art treasures which should find their rightful homes in the despoiled towns. Lille, Douai, Tournai, Louvain, Brussels, Ghent, Liège, Antwerp, Arras, all contained, before the War, music that was of priceless value to the student: little of it will be left, but some can be replaced. For example, if the John Cotton MS. at Antwerp is missing, there is another at Vienna. Mons should have the MS. of its illustrious townsman, Binchois, back from Munich (No. 3,192), unless Brussels or Cambrai (which formerly owned MSS. of Binchois) be thought to have prior claims. Obrecht, of Bruges, has left *Masses* printed by Petrucci, only extant at Berlin, Munich, and Vienna.

The works of Okeghem, a native of devastated Termonde, are mainly scattered in Mittel-Europa (Dresden, Vienna, Trent). Ruckers clavecins at Antwerp, Bruges, Brussels, Ghent, Louvain, Namur, and Ypres, could be partly replaced from the Berlin museums and from Cologne. Unique Petrucci editions of Busnois (of Bruges), Josquin des Prés, Compère, and Mouton (all of St. Quentin, where the last-named is buried), exist at Berlin and Vienna.

The foregoing particulars do not of course pretend to be exhaustive, but are merely suggestive indications of a way in which suffering Flanders may receive a small addition to the repayment of her losses. It would be well if particulars

were methodically taken from the laborious and exhaustive works of Ludwig, Vivell, Eitner, and others; not overlooking the stocks of Hiersemann at Leipzig and Rosenthal at Munich. A wholesale return, demanded and enforced, of all the valuable remains of the Netherlands Schools would be a small—but by no means negligible—step towards the rehabilitation of those towns, which will most surely rank among the Holy Places of the future.

## THE COMING SEASON.

(Continued from October number, page 467.)

**The Glasgow Choral Union.**—Six concerts. November 11, Elgar's 'Spirit of England' and Parry's 'Ode to St. Cecilia'; December 14, the London Philharmonic String Quartet (leader, Arthur Beckwith); January 1, 1919, at 12.0 noon, 'Messiah', and on the same day, at 7.30, 'National Music'; January 11, Moiseiwitsch, Daisy Kennedy, and Desirée Ellinger; February 21, 'Elijah.' Mr. David Stephen will conduct all the choral concerts. The committee says that a series of orchestral concerts was suggested for the coming winter, but after the fullest consideration, when it was ascertained that such concerts—if indeed possible at all—could only be run at a loss, it was decided that it would be injudicious to proceed with such a scheme.

**Bristol Choral Society** (conductor, Mr. George Riseley).—Four concerts, to be given at the Colston Hall, on Saturdays, at three o'clock. November 16, 'Irene'; December 14, 'Messiah'; February 22, 'Hans Novissima' and 'Tannhäuser'; March 29, 'Elijah.'

**Derby Choral Union** (conductor, Dr. Henry Coward).—December 27, 'The Golden Legend.'

**Belfast Philharmonic Society** (forty-fifth season. Conductor, Mr. E. Godfrey Brown).—Four subscription concerts on Fridays, October 25, November 29, February 7, March 21. Principal works: 'Be not afraid,' 'Song of Darkness and Light,' 'Alfred the Great' (Hurlstone), 'Samson' selection, Beethoven's second Symphony, Annual 'Messiah' concerts, December 13 and 14.

**Dundee Choral Society.**—Costume-recital of 'Maritana' in January.

**Appleby Matthews Choir**, Birmingham (conductor, Mr. Appleby Matthews).—Four concerts at the Central Hall: October 26, 'Hiawatha'; November 1, 'Messiah' (twice); December 3, part-songs; in Holy Week, 'St. Matthew's Passion.'

**Coventry Philharmonic Society** (conductor, Mr. Charles Matthews).—Three concerts, dates not fixed: 'Elijah', 'Messiah', 'Golden Legend.'

**Co-operative Wholesale Society Male-Voice Choir**, Manchester (eighteenth season. Conductor, Mr. A. Higson).—Four concerts, in the Albert Hall, on October 23, December 4, February 12, and March 19, all at 6.45.

**Huddersfield Choral Society** (conductor, Dr. Henry Coward).—Three concerts, on Fridays: October 25, Sullivan's 'In Memoriam,' Walford Davies's 'Everyman' (conducted by the composer), Bach's 'Sing ye to the Lord'; December 20, 'Messiah'; February 21, 'Hymn of Praise' and Rossini's 'Stabat Mater.' All profits to local War charities.

**Melton Mowbray Choral Society** (acting-conductor, Mr. Robins).—'Hiawatha's Departure,' and part-songs. Date not fixed.

**Portsmouth Philharmonic Society** (thirty-sixth year. Conductor, Mr. Hugh Barry).—Three promenade concerts in the Town Hall, October 22, 23, and 24. Proceeds to Prisoners of War Fund.

**Penge and District Choral and Orchestral Society** (conductor, Mr. A. B. Choat).—Three concerts in the Penge Empire, afternoons of December 14, 'Flag of England' and miscellaneous; March 15, 'Elijah'; April 18, 'Messiah.'

**Norwich Philharmonic Society** (conductor, Dr. Frank Bates).—Eight concerts. December 12, at 2.30, 'Judas Maccabæus,' at 7.30, Popular Concert; January 16, at 2.30, organ and vocal recital in the Cathedral by Mr. W. Wolstenholme and the Cathedral Choir; February 13, at 2.30, orchestral concert, at 7.30, popular concert, 'The Spirit of England'; April 10, at 2.30, in the Cathedral, 'St. Matthew' Passion; May 8, at 2.30, Popular Concert.

**Halifax Choral Society** (101st season. Conductor, Mr. Charles Moody).—November 7, 'Hiawatha'; December 19, 'Messiah.'

**Leeds Choral Union** (conductor, Dr. Henry Coward).—Three concerts in the Town Hall. November 20, at 7.30, 'St. Paul' (Part 1), Ernest Austin's 'Hymn of Apollo'; December 23, at 7, 'Messiah'; March 12, at 7.30, miscellaneous programme.

**Bath Pump Room Concerts** (musical director, Mr. G. B. Robinson).—Thursday Symphony Concerts at 3; Saturday concerts at 3 and 8. The Symphonies announced include Borodin's No. 2, Schumann's No. 4, Glazounov's No. 7, Brahms's Nos. 1, 3, and 4, and César Franck's D minor. Leading soloists have been engaged for both series of concerts.

**Leeds Symphony Orchestra**.—Six concerts in the Town Hall, on Saturdays, at 7: October 19, November 9 and 30, January 25, February 15, and March 8. Mr. Julian Clifford will conduct the first, third, and fifth concerts, and Mr. Hamilton Harty the remainder.

## London Concerts.

### QUEEN'S HALL.

The first of the Queen's Hall Symphony Concerts took place on October 12, with a fine programme that included two important native compositions—Parry's Symphonic Variations and Elgar's first Symphony. Both are among their composers' best works, and both have been too rarely heard during the past few seasons. Sir Henry Wood obtained worthy performances. Miss Katharine Goodson was announced to play Schumann's Pianoforte Concerto, but was unable to appear, her place being filled by Miss Lilia Kanevskaya, who played brilliantly. Madame d'Alvarez sang finely Chausson's 'Chanson Perpétuelle' and the 'Letter Song' from Massenet's 'Werther.'

The Promenade Concerts have continued to attract large audiences. Among the novelties have been a delightful set of pieces by Ernest Austin, called 'Stella Mary Dances,' a 'Legend' by Frederic Laurance (which was rather too experimental to be quite convincing), Charles Sanford Shilton's 'Indian Dances' (ingenious settings of two Red Indian tunes), an effective tone-poem, 'Joy and Sorrow,' by Joseph Speaight, and a jolly Comedy Overture on negro themes by Henry F. Gilbert.

London Ronald's 'Four Dances from a Suite de Ballet' were written eighteen years ago, and appear to have been unaccountably shelved until they reappeared in an abridged form on October 10. The composer conducted a brilliant performance, and the Dances proved very attractive, especially the Bacchanale.

One of the most important features of the season was the performance, on October 15, of Scriabin's 'Prometheus.' There was a very large audience, and, if we may judge from the interest displayed throughout and the hearty reception accorded the work, many of those present had been attracted by the opportunity of hearing it. Obviously only a part of its significance can be grasped at first, and we hope that further performances will not be long delayed. It must suffice to say here that despite the difficult, almost repellant, character of much of the music, there are some magnificent moments, and it would appear that only familiarity is needed to give the work the place it deserves among the finest of modern orchestral compositions. The chief features of the remainder of this programme were a delightful performance by Miss Myra Hess of Franck's Symphonic Variations, and the intensely significant singing of Mr. Vladimir Rosing.

### ÆOLIAN HALL.

Miss Lena Ashwell and Miss Carrie Tubb gave the first of a series of recitals on October 10. Miss Ashwell's recitations were drawn from Rupert Brooke, Geoffrey Dearmer, Seumas O'Sullivan, R. E. Vernede, and others. Miss Tubb sang a fine selection of songs by young native composers. An unusual and very enjoyable programme.

On October 12 Mr. and Mrs. Arthur Williams, pianist and 'cellist, and Mr. George Ferguson, vocalist, gave a very pleasant chamber concert. Mr. and Mrs. Williams played Sonatas by Brahms and Beethoven, and Mr. Ferguson sang vigorously, bring at his best in Bruneau's 'L'Heureux Vagabond.' Mr. de Veroli accompanied.

On October 12 the London String Quartet gave their final London concert before their Spanish tour, playing Brahms's B minor Clarinet Quintet and McEwen's 'Threnody' Quartet. An interesting revival was a Cantata by Tunder (a pupil of Frescobaldi), for voice, strings, pianoforte, and organ. Miss Dorothy Silk sang the solo, and also contributed some English songs.

Madame d'Alvarez gave a recital on October 15. Modern French music formed the bulk of an excellent programme, which included less usual fare in the shape of an air from the 'St. Matthew' Passion, and Purcell's 'I attempt from love's sickness to fly,' and songs by Bantock and Ireland. Mr. Kiddle accompanied perfectly.

### WIGMORE HALL.

Moiseiwitch attracted a crowded audience on October 12, when a fine programme that included Beethoven's 'Appassionata' and C sharp minor Sonata and Brahms's 'Variations on a Theme of Handel' was played in his inimitable manner.

Miss Amy McDowall's choir gave a concert in aid of St. Dunstan's Hostel on October 12. The choir, a small body of young ladies, sang a varied selection of part-songs in admirable style, and should go far. Miss Hélène Dolmetsch played 'cello solos, accompanied by Miss G. Underdown, and Miss Helen Choisy accompanied the choir.

Mr. Vladimir Rosing gave a recital to a crowded audience on October 19, singing with great intensity a group of Schumann's songs and some Siberian folk-songs. Mr. de Veroli was an excellent accompanist.

### SOUTH PLACE CONCERTS.

These admirable concerts began their thirty-third season on October 6. Excellent programmes are again the rule. A notable feature at the first few concerts was the fine selection of English songs by Parry, Stanford, Ernest Walker, Donald Tovey, Elgar, Rutland Boughton, Walford Davies, Cyril Scott, &c. This is a department of music in which British composers of to-day are doing good work, and we wish the fact were more fully appreciated than it appears to be in West-end concert halls.

The first of the London Amateur Orchestral War Concerts for the season took place at the Central Hall, Westminster, on October 12. Miss Gwynne Kimpton's Orchestra gave an excellent account of themselves, playing the Symphony 'Pathétique,' the 'Euryanthe' Overture, and Liszt's Hungarian Fantasia, the pianoforte part in the latter being admirably interpreted by Miss Irene Scharrer. A collection for St. Dunstan's Hostel realised a substantial sum.

A new choir, to be known as the English Folk and Carol Choir, is now being formed to carry on the traditional English custom of carol singing, not only in the street but also in rooms, hospitals, and camps. The hon. secretary is Miss Constance Russell, 81, St. George's Road, S.W.1. Mr. Martin Shaw will be the conductor. There will be room in the Choir for those unaccustomed to sustaining a part as well as for practised singers.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

Our musical season is in full swing, and the next few months will see an enormous increase in the number of concerts of every calibre. All our places of amusement—theatres, music-halls, concert rooms, and picture-houses—never enjoyed a more prosperous season, patronised as they are by an almost new public. There are in our midst thousands of strangers employed in Government work who need relaxation, and as money is plentiful they spend it freely. No better illustration can be given than to point to the record business done by the Royal Carl Rosa Opera Company during its fortnight's season from October 7 to October 19. The Prince of Wales Theatre was crowded nightly, as also were the two matinées, by many who probably had never seen grand opera before. It is astonishing what fascination 'Il Trovatore' has for the public, and within a life's recollection one cannot remember to have seen such an enormous attendance. Of course the 'Tales of Hoffmann,' 'Faust,' 'Carmen,' and 'Maritana' enjoyed a great popularity, and in a measure so did 'Tannhäuser.' The revival of Ambroise Thomas's 'Mignon' and Mozart's 'Don Giovanni' proved a welcome musical feature, and Puccini's 'La Bohème' was well received. The company was the same that appeared at the Prince of Wales Theatre in November last, including Miss Beatrice Miranda, Miss Clara Simons, Miss Eva Turner, Mr. William Boland, Mr. Hughes Macklin, Mr. Arthur Winckworth, and Mr. Hebdon Foster. The conductors were Messrs. Henriquez de la Fuente and Herbert Ferrers. The chorus and orchestra did not appear numerically to be so representative as formerly, probably owing to prevalent conditions.

The local season opened with a violin and pianoforte recital given in the large lecture theatre of the Midland Institute on September 28, by Miss Gertrude Fuller and Miss Beatrice Hewitt, two remarkably talented local artists. The programme contained Beethoven's rarely-heard Sonata for violin and pianoforte in G major, Op. 96, John Ireland's Sonata in D minor, also for violin and pianoforte, Rimsky-Korsakov's Fantasia de Concert in B minor, Op. 33, for violin (ably accompanied on the pianoforte by Mr. Appleby Matthews), and pianoforte solos by Granados and Debussy. Miss Gertrude Fuller is an earnest and admirably equipped violinist, who produces a warm and sympathetic tone. Miss Hewitt is one of our best local pianists, and with two such performers the exposition of the two Sonatas proved an enjoyable musical feast, while in their respective solos they realised perfect performances.

Much excitement was caused by the visit of the famous Royal Italian Carabinieri Band of seventy-five performers, who gave a concert in the Town Hall on October 1. The demand for admission was so large that our great concert-room could have been filled many times over. The constitution of the band is very much the same as that of the Banda di Roma, which gave a matinée and evening concert in the Town Hall in 1905. A great and characteristic feature of the Carabinieri players consists in the wonderful tone-power of their *tutti*. Their precision and attack are perfect, and in pieces demanding *cantabile* playing the clarinets produced a delicious mellow quality of tone. Cavaliere Tenente Luigi Cajoli conducted in a quiet manner, yet had his forces under complete control. The concert was given in aid of the Italian and British Red Cross Societies.

The Appleby Matthews Sunday Orchestral Concerts which were inaugurated at the Scala Theatre on October 6 have so far been a great success, and no doubt will be continued throughout the Autumn season. The orchestra which he controls is a remarkably compact and efficient body of forty performers, with an excellent array of strings, the leader being Mr. Alexander Cohen, of the Scala Orchestra. The programmes are of a varied character to suit all tastes, a special feature being the inclusion of classical symphonies. A noble performance was given of Mozart's Symphony in E flat, and quite a startling and exhilarating reading of Smetana's Overture 'The Bartered Bride.' Elgar's impressive 'Sospiri'

for strings—no doubt suggested by the composer's visit to Venice and beholding 'Il ponte dei Sospiri'—proved a delightful novelty.

Chamber music, under the auspices of the Birmingham Chamber Concerts Society, again forms an important feature, arrangements having been made to hold five concerts, the executive being the excellent Catterall combination as formerly. The first of these concerts was given in the Exhibition Room of the Royal Society of Artists on October 15, when the following items were presented: Beethoven's String Quartet, Op. 18, No. 2, in G minor; Debussy's Quartet in G minor, and Borodin's Quartet in A. The same unanimity and artistic ensemble again characterised their performance.

Mark Hambourg appeared at the first Wassell concert on October 9, at the Central Hall, when his programme was devoted to an admirably representative pianoforte recital containing a copious selection of Chopin pieces, including the Sonata in B flat minor, Op. 35, the Berceuse, Studies, and several posthumous works not heard here previously. Beethoven was represented by the 'Moonlight' Sonata, and Bach by D'Albert's transcription of the Organ Prelude and Fugue in D major. The artist was in excellent form, creating a furore with his *bravura* performance of Chopin's Study in F, Op. 10, No. 8, which had to be repeated.

On October 16, the Birmingham Festival Choral Society gave at the Central Hall, Berlioz's 'Faust,' under Sir Thomas Beecham's direction. The principals were Miss Gladys Ancrum, Mr. Frank Mullings, Mr. Arthur Cranmer, and Mr. Herbert Brown. Comments on the performance must be deferred to the next issue of the *Musical Times*.

### BOURNEMOUTH.

With the month of October there started once again the now long-established Bournemouth Symphony Concerts. The commencement of the twenty-fourth series of these Concerts once more discovers Mr. Dan Godfrey in command of a highly-efficient orchestra, with the prospect of a successful season well in view. In these times considerable changes in the personnel of an orchestra are unavoidable, but Mr. Godfrey has apparently been able to replace with equally capable substitutes those members who have departed, so that the quality of the band is no whit inferior to that of previous seasons; indeed, so far as the first violins are concerned, there is a distinct improvement, and under the expert leadership of Mr. A. Renges, who now occupies the position so long held by Mr. F. King-Hall—now serving in the Army—we already discern signs of some excellent work in this quarter. The list of novelties for the season discloses the fact that Mr. Godfrey with his usual enterprise is not pinning his faith entirely to well-tried compositions, although of course works of known value predominate. British music is once more a special feature, making Bournemouth one of the very few places at the present moment where native works are given that opportunity which is their due.

At the opening concert on October 10 the Symphony was the ever-popular C minor of Beethoven, which to some extent perhaps accounted for the large attendance, for Bournemouth audiences are as true as steel to the Beethoven. The performance was a capital one, the string tone especially, as suggested above, being extremely solid and full. Bruneau's 'L'Attaque du Moulin' Suite was also exceedingly well played, the charming Prelude proving particularly effective. Massenet's 'Phedre' Overture and Elgar's 'Crown of India' March were other compositions of the programme. The Concerto was the new violin Concerto by W. H. Reed, a work it may be remembered that was recently produced in London by Miss Jessie Snow, in conjunction with the London Symphony Orchestra. She again played the solo part on the present occasion. The work abounds in effective passages for the soloist, which Miss Snow disclosed to advantage; but on the whole it is one of those compositions which, though attractive moments are not wanting, appears to hold more of interest for the performer than for the listener.

From the success attending this opening concert we may anticipate many pleasurable afternoons to come.

The lamented death of Sir Hubert Parry—fine musician and most lovable of men—is brought home with additional

force to the townsfolk of Bournemouth, for it was in this very town that he was born in the year 1848. How different the aspect of Bournemouth then!—a thought that often must have passed through the composer's mind on his occasional visits for the purpose of conducting the orchestra which has now made the place a centre of established musical repute. It saddens us to think that we shall never again see Sir Hubert's familiar presence on the Winter Gardens platform.

## BRISTOL.

The cancelling of the visit of the Royal Carabinieri Band, for which elaborate arrangements had been made, came as a great disappointment to many Bristolians. There was to have been a concert at the Hippodrome on October 20, and at the Drill Hall on October 21, and large audiences were anticipated. In a short time Mr. Fortescue Harrison, the manager of the Hippodrome, disposed of about £150 worth of tickets for the Hippodrome concert. The money was returned. It might well have been set aside (by consent) for the Italian and British Red Cross Societies, which were to have benefited by the concerts.

The members of the Bristol Choral Society commenced their rehearsals on the evening of October 1, and there was a very good muster to begin the study of the works to be performed at the four concerts. The artists engaged for November 16, when Gounod's 'Irene' is to be performed, are Miss Carrie Tubb, Mr. Alfred Heather, and Mr. Herbert Brown. For the 'Messiah' concert, on December 14, Miss Agnes Nicholls, Miss Dilys Jones, Mr. Joseph Reed, and Mr. Robert Radford have been secured. On February 22 Parker's 'Hora Novissima' and the Overture and Act 3 of 'Tannhäuser' are to be given, the principal vocalists being Miss Agnes Nicholls, Mr. Maurice D'Oisly, and Mr. Norman Allen, and for the 'Elijah' performance on March 29, the services of Miss Carrie Tubb, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Herbert Brown are retained.

The annual meeting of the Choral Society was held on October 15, when the Lord Mayor (Alderman Frank Sheppard) congratulated the members upon the success of their efforts last season. He emphasised the great public appreciation of the Society's concerts, and remarked that they were deeply indebted to Mr. George Riseley for the splendid manner in which he organized those performances. What they would do without music, said his Lordship, he hardly dared to think. In it was found a great deal of consolation mitigating the trials and worries of life. A distinguished conductor had expressed to him the view that music might possibly be used as valuable propaganda in, for instance, smoothing the asperities of labour questions. The committee was re-elected, with the exception of Mr. Val Stroud, a committeeman for twenty-three seasons, who is about to take up his residence in London.

Mr. A. H. Insall, who had resigned the office of secretary on account of illness, was added to the committee, the vacant secretaryship being filled by the appointment of Mr. J. Goldsworthy. Mr. Fernley Gardner was re-appointed hon.-secretary and treasurer, and Mr. W. J. Robinson, hon.-auditor. At the instance of Mr. S. Arthur Shirley, chairman of the committee, a cordial vote of thanks to Mr. Riseley and the choir was adopted. In returning thanks Mr. Riseley spoke of the kindness, sympathy, and encouragement they had received from the Lord Mayor and Lady Mayress. He thought that in the future Bristol should make a greater effort in music. There should be more orchestral concerts. The Lord Mayor, in acknowledging a hearty vote of thanks, expressed appreciation of the manner in which the Society had raised funds by its concerts for charitable objects.

On behalf of the fund for disabled officers and men of the Flying Services, a successful concert was given at the Victoria Rooms on October 5, the organizers being Capt. Rockingham Gill and Mr. C. W. Stear, the well-known Bristol organist. The programme included songs by Madame Joyce Demaine, Miss Marguerite French, Lieut. C. H. Murchie, and Capt. Gill; vocal quartets by Messrs. J. Horsell, W. A. Stear, H. P. Willis, and J. Passmore; violin solos by M. André Mangeot; organ solos by Mr. C. W. Stear; and selections by the I.W. & D. R.E. orchestra.

The Archdeacon of Bristol, who was preaching at St. Michael's Church on Sunday morning, October 13,

made reference to the death of Sir Hubert Parry. Archdeacon Tetley said it would be very unseemly if no mention were made of that great Church musician who had just passed from them. In his own case it would be something more than an omission, it would be an act of sheer ingratitude. Forty-two years had passed since he first knew Hubert Parry, and during all that time his life had been enriched by the intimate friendship of his family. For fifteen years he was vicar of Highnam, of that noble church built by Sir Hubert's great and gifted father, an eminent English Churchman and writer. Sir Hubert had rendered wonderful service not only to England but to all Europe, and even wider afield, by the exercise of his marvellous talent. He was one of the master-minds in the kingdom of music.

The Bristol Madrigal Society and the Bristol Musical Club were represented at the funeral of Sir Hubert Parry by Dr. Basil Harwood, Mr. P. Napier Miles, Mr. Hubert Hunt, and Mr. Gerard Fox (hon. secretary of the Club). Mr. Napier Miles was a pupil of the deceased musician.

Sir Hubert Parry had visited Bristol in connection with the Madrigal Society (for which he composed several works) and also in connection with the Monday Popular Concerts, when some of his early instrumental works were performed. He also attended the Festival performance of 'Job,' on which occasion he was the guest of Mr. George Riseley. At the Bristol Musical Festival of 1900 his oratorio 'Judith' was performed under the direction of the late Sir Charles Hallé.

## DEVON AND CORNWALL.

## DEVON.

Dr. H. J. Edwards is always sure of a following, and it was not surprising to find a large audience attending a chamber-music recital which he arranged at Exeter on September 20. His own share in the programme was large, and was executed with that fine conception and comprehensive power which characterise all his work at the pianoforte. His solos included a Prelude and Minuetto of his own (the latter is now in the press), which artistically associated old traditions with modern idiom, Debussy's Toccata and 'La Cathédrale engloutie,' and Nocturnes by Chopin. With Senhor Edgardo Guerra a memorably beautiful reading was given of the César Franck Sonata for pianoforte and violin. Dr. Edwards was associated with Miss Winifred Blight (Plymouth) in Grieg's Sonata for pianoforte and 'cello, and the three instrumentalists gave a telling performance of Mendelssohn's Trio, Op. 66. Senhor Guerra—a brilliant and appealing player and the possessor of a remarkably beautiful and resonant violin of the Strad school (Milan, 1751)—played a delightful 'Sarabande all' antico' of his own, and Miss Winifred Blight, an accomplished 'cellist, gave an impressive and artistic performance of the 'Kol Nidrei.'

Mr. Lancelot H. Holden has recently been appointed organist and choirmaster of the Mint Chapel, Exeter, and being an enthusiast and a scholarly musician has already made his influence felt in the character of the services. He has instituted quarter-hour organ recitals before the evening service, and a typical programme on September 29 included Bach's Prelude and Fugue in C minor, the Adagio from Mendelssohn's first Sonata, the Andante from the first Sonata of Basil Harwood, a Choral Prelude of Karg Elert, and pieces by Meale and by T. F. Dunhill ('Festal Prelude'). At a musical service on September 30, Mr. Holden played Mendelssohn's sixth Sonata, two pieces by MacDowell, and Bach's Prelude and Fugue in E minor, and his choir sang anthems by Barnby, Handel, Richardson, Haydn, and Maunder.

Dr. Wood, at Exeter Cathedral, took advantage of the special opportunity afforded by the installation of the new Dean on September 27 to exhibit his sense of fitness in the selection of the music. He played in the first procession with a solemn extemporisation on a dignified original theme of eight bars. The Dean's procession was accompanied by the slow movement from Elgar's Sonata. Noble in B minor was selected for the evening Canticles, and the Te Deum was sung to Coleridge-Taylor in F, while the anthems were Brahms's 'How lovely are Thy dwelling-places,' from the 'Requiem,' and Stainer's 'They that wait.' The outgoing voluntary was Guilmant's Grand Chœur. Thus it will be seen that British music was appropriately predominant.



At Kenton, on September 16, Mr. F. James (violin) and a party of artists from Exeter gave a concert at Honiton in aid of Italian, Serbian, and Belgian Red Cross. The choir of Edgell College, Bideford, sang part-songs on October 3, including Ethel Boyce's 'Hymn for aviators,' and four of the students played a piano/forte quartet. Belgian artists gave a chamber concert at Dartmouth on October 10 for Serbian relief. M. Walther, a pupil of M. Ysaÿe, played the Vieuxtemps Concerto, with M. L. Delune at the pianoforte, the latter also playing pieces by Liszt (Rhapsody No. 7), and accompanying Madame Delune ('cello) in a 'Dragon fly' of his own, and in music by Popper and by Rubinstein. The three instrumentalists also played a Beethoven Trio, and Madame M. Rizzini sang songs by Hunt and by Massenet.

The music section of the Plymouth Institution were on September 29 informed in a lecture by Mr. Forbes-Milne on 'The place music deserves in standard education,' the lecturer recommending a course of instruction which would train the appreciative faculty rather than the practical, and thus encourage subconscious analysis. The new Winter season of the Plymouth Co-operative Education Department opened on September 28 with a performance by the band of the Royal Marines, conducted by Mr. S. P. G. O'Donnell, and has been continued weekly with a miscellaneous concert and one by the band of the R.G.A., conducted by Mr. R. G. Evans. The Plymouth Corporation Concerts re-opened on October 5 with the band of the Royal Marines, and on October 12 a visit was paid by Senhor Edgardo Guerra. The Promenade Pier week-day concert season closed on October 12, and the Sunday band concerts included on October 6 two concerts by the band of the Welsh Guards (Mr. Andrew Harris).

At Lifton, on September 29, at a performance for Red Cross, a military band from Crownhill played under Sergeant Tiplady, and Miss Kate Bower sang. The Welsh Guards Band (Mr. Andrew Harris) made a successful tour in Cornwall in the week beginning September 28, opening at Newquay and paying a return visit, the proceeds being given to St. Dunstan's Hostel.

A very large choir, conducted by Mr. R. Lang and supported by an orchestra led Mr. E. W. Wingate, gave a rousing performance of 'Elijah' at Plymouth on October 6; and on the same day the Sunday concerts in the Theatre Royal were re-opened by a pianoforte recital by Mark Hambourg, who played a Bach-Tausig Prelude and Fugue, the C sharp minor Sonata of Beethoven, several Chopin numbers, Ravel's 'Jeux d'eaux' and Scriabin's Study in C sharp.

An important event of the new season on October 9 was a concert by Mr. David Parkes's Plymouth Orpheus Choir, numbering on this occasion seventy voices. The interval has been put to good purpose in steady rehearsal, and a marked improvement was noticed in the tone of the voices (which in *fortes* was never rough or harsh), and in their lovely *piano* singing and fine control, which made Granville Bantock's mystically beautiful 'Wilt thou be my dearie' marvellously appealing. An 'Invictus' by Protheroe, with accompaniment by the Royal Marine band scored by Mr. Parkes, and Grieg's 'Recognition of land' were outstanding items in a concert full of good singing. Also, with the band, a choral fantasia of five scenes, 'The Tyrol' (Ambroise Thomas), was finely sung. Mr. O'Donnell conducted the band in an artistic reading of Massenet's 'Phèdre' Overture, and also in operatic excerpts sung by Miss Margaret Balfour and Mr. Walter Hyde.

The choir of Greenbank (Plymouth) U. M. Church sang West's cantata, 'Faith and Praise,' on October 13, with Mr. T. Balhatchet directing at the organ.

In the Globe Theatre, Royal Marine Barracks, Plymouth, on October 16, a matinee was given for War funds, arranged by Lieut.-Col. W. P. Drury. The full string band, which has been trained to a high pitch of artistic interpretation by Mr. O'Donnell, played a well-chosen programme, including some interesting 'Spanish Scenes' by Lacombe, a characteristic and very beautiful number by Massenet, 'Le dernier sommeil de la Vierge,' and German's Welsh Rhapsody. Madame Nellie Stephenson was the vocalist, and Band-Sergt. Pike played 'cello solos, including an idyllic piece by Scivais, 'Le lac de Como.'

During the week beginning October 14, the 'H. B. Phillip's Opera Company' performed in Plymouth Theatre Royal 'Madam Butterfly' and 'La Bohème,' 'Romeo and Juliet,' and several old favourites.

# CORNWALL.

Cornwall has been aroused by the practical interest which Madame Clara Butt has taken in Miss Gladys Harris, of Camborne, a contralto singer who came under the notice of the famous vocalist last Spring. Describing Miss Harris as having 'a beautiful contralto voice' and as 'a singer who will become a very fine artist, given opportunity,' Madame Clara Butt on September 26 brought a concert-party to Camborne and generously gave two concerts by which over £500 was raised for Miss Harris's musical education. Madame Butt was accompanied by Mr. Harold Craxton, and sang several of his songs, and Miss Harris sang songs by Ethel Barna. Melsa played several violin pieces, and joined Mr. Craxton in César Franck's Sonata.

Gunner S. Rex, R.G.A., organist of St. Martin's Church, Cardiff, gave an organ recital in Antony Church on September 19, assisted by Bombardier Gawthrop, vocalist, and Bombardier Probyn, cellist. The Rev. J. H. Duerden's 'Sunbeam' choir at Hayle, on September 23, sang trios ('Lift thine eyes' and 'Like as a father'), duets, and choruses, with Mrs. T. R. Hosking at the organ; and Bugle 'One and All' Ladies' Choir (Miss Meta Hawke) and St. Austell Ladies' Quartet combined to give a concert on October 3 for the benefit of local clay-workers blinded in the War, Misses F. Williams and F. Jane giving pianoforte music.

Bodmin Young Leaguers' Union choir of a hundred performers, trained and conducted by Mr. H. Lamerton, gave performances of 'The Bohemian Girl' and a clever and original revue, 'Music, Mirth, and Melody,' on October 2 and 3, by which over £100 was raised for the National Children's Home. Mr. Lamerton accompanied at the pianoforte, and the Overture and incidental music were played by an orchestra led by Mr. Symons.

# LIVERPOOL.

Our local season opened in Crane Hall on October 2, with a recital given by Mr. Joseph Greene and Miss Hilda Cragg-James, two local artists of whose achievements as pianist and vocalist respectively, approving mention has often been made. Mr. Greene has a commanding technique and leaves little to desire in his interpretation of varied moods. This was evidenced in his playing of Schumann's 'Fantaisiestücke,' Palmgren's dainty 'Rococo,' and Frank Bridge's 'Valse Caprice.' Mr. B. Sandberg Lee accompanied the songs, which included the tender old 'Londonderry Air,' beautifully sung to rather commonplace words. 'Danny Boy' herein does duty for the heroic Cuchulain—'The Splendour of Ulster,' 'The Glory of the North,' 'The Watcher of the Fords' and 'Hound of Cullan.'

The second weekly Crane Hall recital on October 9 was sustained by Mr. F. Anderson Tyrer (pianist) and Miss Ethel Penhall (vocalist), with Mr. A. E. Workman (accompanist). Mr. Tyrer gave a brilliant performance of the 'Funeral March' Sonata, which is so seldom played nowadays, and one mistake not, John Ireland's Prelude 'The Holy Boy' was heard as the second example of this composer's pianoforte music yet played here. It is a little pastoral movement full of suggestion and strange charm. Less progressive in style were two pieces by Julian Clifford, a Prelude, and a Nocturne. Chopin's Scherzos in C sharp minor and B flat minor afforded other opportunities for Mr. Tyrer's unerring fingers and artistic taste. At the third recital, on October 16, the programme was provided by the McCullagh String Quartet, who played Schubert's A minor Quartet and Hadyn's Quartet in D, Op. 76, No. 5. Madame Ada Standen was the vocalist and Mr. G. J. Freeman the accompanist.

Miss Dorothy Eyre made a successful début as a singer of English songs in Crane Hall on October 12. Miss Eyre, who is a niece of Madame Patey, has an agreeable if not powerful mezzo-soprano voice of even quality and good range, which she uses with artistic perception. There is sincerity and naturalness in her singing, and her choice of songs, no less than their exposition, showed temperament and good training. Especially effective as sung by her were three songs—John Ireland's 'Sea Fever,' which so completely catches the longing spirit of the sea-rover in Maselfield's lines, Cyril Scott's crooning 'Lullaby,' and Coleridge-Taylor's 'Life and Death.' Songs by Garnet Cox, John Adamson,



and four of Marjory Kennedy-Fraser's 'Songs of the Hebrides' were also included in Miss Eyre's interesting selection of 'British Songs.' Miss Mary Langdon was a helpful and unobtrusive accompanist, and Mr. Walter Hatton's violoncello solos were played with masterly skill.

Messrs. Rushworth's new series of popular Wednesday mid-day concerts in Rushworth Hall commenced on October 16, when the Tobin Pianoforte Trio—Mr. John Tobin (pianoforte), Mr. John Lawson (violin), and Mr. Walter Hatton (cello)—played Eugene Goossens's 'Five Impressions of a Holiday,' Op. 7 (first performance here), and Miss Marie Skellorn, an accomplished singer, sang Hamilton Harty's 'Six Songs of Ireland.' Mr. Goossens's 'Holiday Impressions' are fanciful little miniatures highly suggestive of their titles, especially No. 4, 'The Village Church,' with its gently-clashing bells heard over the national plainchant theme played on the strings. No. 5, 'At the Fair,' is humorous as well as daring, and would seem to be a sketch for a larger canvas. The chief part falls to the pianoforte, which was ably handled by Mr. Tobin.

Dr. Pollitt has done further service by arranging a new series of recitals on the new Rushworth organ in Hope Street Church. Hereabouts is a large and enthusiastic organ-recital-loving community which attended the first series in large numbers. Mr. Cunningham, of the Alexandra Palace, gave the first recital on October 17, when the late Sir Hubert Parry's fine Fantasia and Fugue in G found an appropriate place. Players who will be subsequently heard include Mr. Sydney H. Nicholson (October 31), Mr. H. G. Ley (November 14), Dr. A. H. Brewer (November 28), and Mr. T. H. Collinson (December 12).

It is cheerful to hear that the concerts of the Rodewald Society will again help us to endure the forthcoming winter rigours. Six will be given, commencing on November 11 with a Catterall Quartet Concert (of which there will be four), a pianoforte recital by Miss Lillias McKinnon on January 13, and a choral evening of glees and madrigals to be conducted by Dr. A. W. Pollitt on January 27. There will be a new series of concerts conducted by Mr. Vasco Akeroyd in the Central Hall, commencing November 19, and this excellent musician and entrepreneur has already engaged Madame Stralia, Miss Adela Verne, Mr. Albert Sammons, Mr. Arnold Towell, and Miss Maud Maude (vocalist). Mr. Akeroyd's name is synonymous with attractive orchestral programmes and good performances, and his new series is pleasurably anticipated.

By a large majority the City Council has granted the use of St. George's Hall for Sunday evening concerts. It is really difficult to understand the narrow outlook of the opposers of such a rational movement, especially at the present time when there are hosts of soldiers and sailors, especially Americans, without any specially-provided counter-attractions to the crowded streets.

The Philharmonic Society has every promise of a successful season, and the prospectus offers well drawn-up and varied programmes. Among the orchestral novelties are three of Howard Carr's musical tributes to 'British Heroes,' and 'Four Conceits' by Eugene Goossens, as well as revivals of Sullivan's 'Macbeth' Overture, Bantock's 'Pierrot of the Minute,' and Butterworth's 'A Shropshire Lad.' Great things are expected from the choir now being rehearsed by Dr. Pollitt, the new chorus-master, who has already established cordial relations with his forces, and at the first concert, on October 29, Sir Henry Wood will conduct their singing of Bach's motet 'I wrestle and pray.' At the second concert, on November 16, the female voices will sing Elgar's three-part song, 'Fly, singing bird.' The principal choral work this season is Elgar's 'The Dream of Gerontius,' which the composer will himself conduct on March 15.

The fine band of the Royal Italian Carabinieri received a popular welcome on October 15. With their coloured plumes and ample cloaks the Italians are picturesque in another way from the band of the Zouaves, and like the latter, will probably have no reason to forget the hospitality and attention shown them while seeing the sights of the city as guests of the Corporation. Their quality as musicians was shown at the performances they gave on the Exchange Flagey and in the Hippodrome.

Great regret is felt at the untimely death from influenza and pneumonia of Mr. J. A. Kent, one of the form-masters

and musical director at the Liverpool College in Shaw Street. In this latter capacity Mr. Kent had exerted a widely useful influence, and his loss will be keenly felt. Under his direction two excellent performances were given of German's 'Merrie England' in March last, when the soloists, chorus, and orchestra were almost entirely evolved from the material available in the boys and masters of this great day-school.

#### MANCHESTER AND DISTRICT.

The Promenade Concerts held nightly during October in the New Queen's Theatre quickly revealed their hold on the local public. This notice can only comment on some features in the earlier half of the month. The brunt of the conducting has fallen on the shoulders of Mr. Hamilton Harty, occasional concerts only having been directed by Sir Thomas Beecham and Mr. Julius Harrison. Mr. Harty took a few days to get into his stride, and so did the orchestra, but before the first week was over there was complete understanding, and some superb interpretative playing has been done even with little or no rehearsal. Mr. Harty has not shrunk from exposing himself to comparisons with the greatest conductors, whether in miscellaneous bills or in all-Wagner or all-Russian programmes. It helps in measuring progress when it is remembered that half-a-dozen years ago an evening of the big Wagner or big Russian was only successfully attempted by one or at most two English conductors. Harty's Wagner has the unmistakable feeling for vastness and sublimity. There is more of the Richter nobility and grandeur than of the Beecham galvanic qualities. In the climaxes the stately, irresistible, overpowering advance of the ocean flood rather than the rush and tumult of wild waters. The latter is more exciting, and very exhilarating, but the former has greater enduring quality and consequently is more satisfying. Except for the absence of a fuller body of string-tone, one need never expect to hear a more truly superb *finale* of 'Götterdämmerung' than the Harty reading and his wife singing Brünhilde—every shade of its emotion wonderfully revealed, whether in voice or instruments; never overwrought or frenzied, and more than all else the sense of impending doom. Sopranos who can attain to the full vocal grandeur and stature of this music are not a numerous body, and of the few English-speaking ones, Miss Agnes Nicholls may claim pride of place. If ever the 'Ring' dramas are again staged in this country, Mr. Frank Mullings seems predestined for the part of Siegfried. He handles the 'Forging Songs' with a blend of heroic and almost demoniac energy that impresses with a sense of the superhuman much as do figures in the big Brangwyn etchings. Possibly the greater familiarity with Isolde's Death Chant in its orchestral concert-room dress rather than in its stage setting inclines one to the view that the voice-part is almost intrusive, and that the limit of poignant expression and of complete exaltation of spirit are perfectly conveyed by instruments alone. For my own part I would only have Isolde's *finale* sung on the stage. I was unable to hear Mr. Percy Pitt's Russian programme on October 4, but a week later, in listening to Mr. Harty conducting Balakirev's 'Thamar' and Stravinsky's 'L'oiseau de feu,' I had a strong impression that he was softening the drastic qualities of the orchestration, consciously blurring, in the manner of some photographic artists, a too sharply defined outline. The tendency to over-refined treatment, to excessive nicety of expression, cramped the interpretation to the point of losing real freedom, and whatever else this Russian ballet-music may stand, surely it must retain its headlong rhythmical thrust, forging its way to our consciousness like a yacht in a brisk breeze under full spread of canvas. An early Sinfonietta by Rimsky-Korsakov, played under Goossens in the previous week, had this stimulating quality to perfection. It bore down on you with a superb rush, with only a momentary check as, to preserve the simile, she went about on a fresh tack. I am told that Mr. Harty gave a fine illustration of this impetuosity under control in a couple of Brahms's Hungarian dances one evening when I was absent.

I find almost unbounded delight in these excursions in familiar country with a fresh guide as conductor. He draws your attention to many an unobserved feature. From some hidden view-point known to him you get a wholly different impression of the music's contour, some features of the

landscape, so to speak, receding, and others coming into prominence and giving you unexpected, perhaps unsuspected, glimpses of vistas of orchestral colour tucked away in the folds of the music, and these impressions are only strengthened when you can take many strolls on successive evenings.

Some new music in the first half of this 'Proms.' season was heard at one concert on October 6, and occupied the first half of the programme. The conducting was shared by Mr. Julius Harrison—who was in charge of Goossens's Overture 'Philippe II.' and his own 'Rapunzel' tone-poem—and Mr. Hamilton Harty, who directed Percy Pitt's 'English Rhapsody' and his own Violin Concerto (Miss Bessie Rawlins, soloist). The audience was smaller than at any other concert of the series at which I have been present. The only information vouchsafed as to Goossens's Prelude was that it was connected with Verhaeren's drama 'Philippe II.,' the oppressor of the Netherlands. Nothing at all was announced as to the basis of Percy Pitt's 'English Rhapsody' beyond the fact that it had its initial performance in 1911 at a London Musical Festival; no thematic quotations from Hamilton Harty's Concerto were available. Julius Harrison's 'Rapunzel' was played at Manchester last December. If the battle for the recognition of English music is to be won, different tactics will be necessary. 'Proms.' concert patrons are not by any means entirely composed of keen amateurs, and to ram four fresh works down the throat of an audience in seventy or eighty minutes is simply to defeat one's object. New stuff needs wise propaganda, and there would have been much more sense in spreading these works over the whole season, including them each in a programme which was sure to attract a crowd. Each of these works was well worth being played. If 'young England' employs frontal attacks on this scale, whatever else results the punishment of indifference will be achieved; there needs to be more business acumen in putting English musical novelties before the great B.P.

I was unable to hear Percy Pitt's Rhapsody. Of the 'Rapunzel' work (based on William Morris's poem) I wrote in these columns last January, and deeper acquaintance only strengthens my view then expressed as to its being no considerable addition to the literature of definitely romantic music. It is not merely concerned with picturesque externals. There is also the sense of the unexpected pervading the text of the poem. The poetic imagery is of a lovelorn knight riding through a wood in search of a beautiful maid, and then fainting at the sight of the fair Rapunzel—that surely is the last thing you would have expected of him. One's imagination is at once gripped and piqued, and so Harrison's music got hold of mine.

Goossens's harmonic idiom is a thing apart in current musical thought. I have not read Verhaeren's drama, and if I were a creative artist I should not like opinions on any work of mine to be passed on such a slight foundation of knowledge as, in fact, I possess of Goossens's work or its inspiration. I would gladly hear it again and again. This was the work that suffered most from the conditions of its performance. Hamilton Harty's Violin Concerto was quite straightforward and melodiously captivating, and was set before the audience in thoroughly attractive manner by Miss Bessie Rawlins.

On October 15 the Beecham Manchester operatic chorus and its conductor (Mr. Arthur Lomas) sustained the programme, the principal choral works being 'Hiawatha's Wedding-Feast' and Hugo Wolff's 'Fire Rider.' Mr. Alfred Heather was the soloist in the Coleridge-Taylor work.

The Children's Concert Society begins its season of seven Saturday afternoon lecture-concerts on October 26. Manchester music is so well organized on many sides at present that the absence of any large and well co-ordinated competitive Festival scheme, particularly in its application to school life, is felt with additional force by many who are in the thick of musical development here.

The hundred and forty-first Tuesday mid-day concert brought a welcome re-appearance of Mr. Walter Mudie's string orchestra in a programme which included the accompaniments to Handel's Organ Concerto No. 2, in B flat (Mr. Sydney H. Nicholson), Walford Davies's 'Solemn Melody' for strings and organ, the final movement from Bantock's 'In the far West' Suite, and lesser items by Bizet, Grieg, and Percy Grainger.

## SHEFFIELD AND DISTRICT.

Concert arrangements show signs of a revived interest in music and a growth of confidence on the part of organizers. The two large choral Societies of the city announce important works for performance, the December concert of the Sheffield Amateur Musical Society being a revival of Gounod's 'Redemption,' to be conducted by Sir Henry Wood. The Spring concert will take place in April, when Mr. J. A. Rodgers will conduct a performance of Verdi's 'Requiem.' The Musical Union promises 'The Dream of Gerontius' and the 'St. Matthew' Passion for its two Subscription Concerts, and the usual 'Messiah' concert in December: these events to be directed by Dr. Coward. Owing to the Albert Hall not being available for concerts during the Winter, the choral Societies have had to alter the venue of their concerts to the Victoria Hall, which possesses a good auditorium but is somewhat limited for platform accommodation. The owners of the hall—the Wesleyan Mission—are however taking steps to enlarge the platform. When this is done the building, which contains a fine organ, will be well adapted for choral and orchestral programmes. In this connection it may be stated that the Sheffield City Council has now in hand a scheme for the building of a new City Hall, which when completed will be an adequate home for festivals, concerts, and the like. The projected site is opposite the Albert Hall, in the centre of the city, but of the line of noisy street traffic. The Council had previously been in negotiation for the purchase of the Albert Hall on behalf of the city, but the project was abandoned and the decision to build a new hall was arrived at.

The first of the series of six Sheffield Subscription Concerts was given in the Victoria Hall on October 15. Miss Felice Lyne, who made a first appearance at Sheffield, displayed her mastery of *coloratura* in songs by Verdi, Meyerbeer, and Rossini, and her versatility in Rachmaninov's 'Harvest of Sorrow' and other modern songs. Miss Margaret Fairlie endorsed her recent London successes by her beautiful violin playing. She had a large share of the programme, but her art was summarised in an impassioned interpretation of Chausson's 'Poème,' which was an absorbing example of controlled emotion coupled with technical completeness. Mr. Murray Davey also won the tributes of the audience alike by the nobility of his voice and the artistic insight of his singing. Flegier's 'Le Cor' and Gluck's 'Diana imputoyable' were ideally sung. Miss Ethel Robinson accompanied.

The Misses Foxon are continuing their interesting series of Thursday Three o'Clock concerts, the first of which was given on October 10. A vivacious performance of Schubert's Suite of vocal waltzes, 'Welcome Spring,' was given by Misses Parker-Machon and Ena Roberts, Messrs. Ralph Williams and Ernest Platts, who secured a remarkable affinity of vocal quality and great precision of ensemble.

Among other notable works heard at these concerts may be mentioned a thoughtful interpretation of Grieg's Sonata for pianoforte and violin in F (Op. 8) by Misses Minnie Wilson and Ethel Griffith, Schubert's 'Erl King,' sung with dramatic intensity by Miss Ena Roberts, and an old Sonata by Joseph Gibbs, revived by Miss Zoe Addy, and informed with interest and attraction by the power and good taste of her playing.

Further concerts announced for the Winter are those of the Victoria Hall Choral Society (Mr. H. C. Jackson, conductor), which is rehearsing Spohr's 'The Last Judgment' and Schubert's 'Song of Miriam'; a series of four matinée pianoforte recitals arranged by Mr. Claude Crossley; and two recitals of Mr. Josef Holbrooke's music, at which the composer will be assisted by Mr. J. H. Parkes (violin) and Mr. Maurice Taylor (cello).

## YORKSHIRE.

At Leeds the Philharmonic Society promises, for its forty-ninth season, an orchestral concert at which Franck's Symphonic Variations and a Mozart Symphony will be heard, together with Stanford's 'Phaëdra Crohoore' and a very appropriate memorial performance of Parry's 'Blest Pair of Sirens.' 'Messiah' will be sung at Christmas, and at

third concert Bach's Magnificat and Hamilton Harty's 'Mystic Trumpeter' are to be given. Dr. Bairstow will be the conductor. The Leeds Choral Union, under Dr. Coward, is to give the first part of 'St. Paul,' followed by a repetition of Ernest Austin's 'Hymn of Apollo,' which the Society produced last season. 'Messiah' and a miscellaneous concert form the remaining features of the prospectus. The Leeds Saturday Orchestral Concerts are at last flourishing in a pecuniary sense, and becoming really popular. Hence the programmes of the six concerts follow the lines which have proved attractive, and rely chiefly on familiar 'classics,' though such things as MacDowell's second Pianoforte Concerto, Brahms's third Symphony, and British works by Hamilton Harty, Butterworth, Grainger, Frank Bridge, and Stanford, will have for many in the audiences at least a suspicion of novelty. The conducting is to be divided between Mr. Hamilton Harty and Mr. Julian Clifford. The Leeds Bohemian Concerts still help to popularise chamber music to one of the most appreciative audiences in Yorkshire, and at the four concerts of the coming season there will be heard, in addition to important classics, unfamiliar works by Ireland, Smetana, Rachmaninov, Tanciev, and Sinding.

The Bradford Subscription Concerts not only hold their own, but are even making an advance, furnishing seven, instead of only six, concerts. At three of these the Hallé Orchestra will be employed, and, besides the usual classics, Ireland's Tone-poem, 'A Forgotten Rite,' Howard Carr's clever orchestral 'Sketches,' and pieces by Granados, Ravel, and Moussorgsky are to be heard. Sir Thomas Beecham, Sir Henry Wood, and Mr. Goossens, jun., will conduct. For all the concerts first-rate soloists have been secured. The Free Chamber Concerts organized by Mr. S. Midgley again promise a programme which carefully excludes all the German classics, but forecasts many interesting things, such as Violin Sonatas by Pierné, Lekeu, Franck, Medtner, Sjögren, Cui, Walford Davies, Ireland, Trowell, Melartin, and Sinding, also Pianoforte Trios by Parry, Trowell, Rubinstein, and Dvorák.

The Bradford Permanent Orchestra will resume its concerts, but in the absence of any prospectus I am not able to give details, though I understand Rootham's 'Pan,' recently produced at Harrogate, will be among the novelties. Nor are particulars as yet published of the two Bradford Choral Societies.

The Halifax Choral Society, under Mr. C. H. Moody, is to give Coleridge-Taylor's 'Hiawatha,' in addition to 'Messiah,' and a third concert which is not yet arranged. The Huddersfield Choral Society is to give 'Everyman' at its first concert, under the composer's direction, together with Bach's 'Sing ye to the Lord.' For the second concert 'Messiah,' and for the third two works hardly less familiar—the 'Hymn of Praise' and Rossini's 'Stabat Mater'—are announced. Dr. Coward is the conductor. The Ilkley Vocal Society, under Mr. Akeroyd, is rehearsing 'The Mystic Trumpeter.'

other ears as 'stodgy'; (3.) The modal scale, or traces of it, appeared in five-sixths of our traditional music. Germany again broke away, and brought in the modern scale, in vogue at the music-halls and in favour with nearly all pianists. Mr. Shaw illustrated these three characteristics by singing a number of old folk-songs, and the following modern songs which breathed the old spirit: (1.) Blake's 'Songs of Innocence,' by Geoffrey Gwyther; (2.) 'The Cuckoo,' by Martin Shaw; (3.) 'On Linden Lea,' by Vaughan Williams; (4.) Christina Rossetti's 'Easter Carol,' by Martin Shaw; (5.) 'Lullaby,' by J. S. Scott; (6.) Masefield's 'Sea Fever,' by John Ireland.

The gentlemen of the choir of St. George's Chapel, Windsor Castle, gave their annual concert at the Royal Albert Institute, Windsor, on October 14, assisted by Miss Coral Peachey, Mr. Cedric Sharpe, and Miss Dorothy Davies. As usual, there was some admirable glee-singing. By way of tribute to the memory of the late Sir Hubert Parry, six of his part-songs for treble voices were sung by the boys of the Chapel choir: 'The sea has such a rainy sound,' 'Brown and Furry,' 'The Peacock,' 'You'll get there,' 'The Fairies,' and 'The Way to Succeed.' A proportion of the proceeds was given to the Mayor of Windsor's Prisoners of War Fund.

The lecture-demonstration on the 'Technique' at the London Academy of Music on September 30 was well attended. The chair was taken by Mr. Victor Benham, who spoke highly of the apparatus, and considered its use should be universal. Mr. Benham gave an instructive address, and the experiments on the audience by the lecturer evoked much interest. A sonata by the lecturer's pupil, Miss Florence J. Fitch, was performed, and the chairman congratulated the composer on her work.

On October 9, a very interesting lecture-recital was given at Salisbury by Madame Agnes Larkcom on 'The influence of vocal music in education.' The instructive and enjoyable lecture gained much by a series of well-chosen English songs, admirably sung by Miss Glades Smith. The accompaniments throughout were sympathetically played by Mrs. A. C. Mathews. A silver collection was made in aid of the Special Musician's Gift for Y.M.C.A. Concerts at the Front, and amounted to about £6.

An organ and violin recital was given at Gloucester Cathedral on September 19, when Dr. Brewer played 'Finlandia' and the Andante from Beethoven's fifth Symphony, and Miss Murray Lambert gave fine performances of Handel's Sonata in D, the Andante from Mendelssohn's Violin Concerto, O'Connor Morris's 'Lament,' and Sinding's 'An Old Saga.' How much the recital was appreciated may be gathered from the fact that a collection for the Church Army realised the splendid sum of £122.

We hope there will be a good response to Sir Arthur Pearson's appeal for members for the National Carol League, which has already done much to help forward the work of the National Institute for the Blind. Although singers are of course the chief need, there is plenty of work for those whose gifts lie rather in the direction of organization. Full particulars may be had from the headquarters of the League, 226, Great Portland Street, W.1.

On October 9 the orchestra of the Great Eastern Railway Musical Society gave a highly successful concert to the wounded at the Prince of Wales Hospital, Marylebone. The vocalists were Miss Elizabeth Hyde and Miss Astra Desmond. Colonel Galloway conducted very ably. There was a crowded and appreciative audience, which at the conclusion rewarded the performers with hearty cheers.

Mr. Isidore de Lara, unwearied in his efforts on behalf of British music, commenced a new series of concerts on October 31. These will take place at the Steinway Hall on Thursdays, at 8.30 and 3.0 alternately. Among the performers will be the Allied, Philharmonic, British, and John Saunders Quartets. We hope this admirable scheme will receive the hearty support it deserves.

Dr. Grattan Flood is bringing out a Memoir of 'John Field: the Inventor of the Nocturne.' Strange as it may seem, there is no English memoir of this remarkable Irish pianist and inventor of a new genre in pianoforte music, although his biography has appeared in French, German, Italian, and Russian.

## Miscellaneous.

Mr. Geoffrey Shaw, H.M.I., delivered a lecture on 'Some Characteristics of English Music' at St. Mary's Church Room, Primrose Hill, on September 28. Speaking of internationalism in music, he stoutly opposed the doctrine that there should be one dominant influence to which all nations should submit, producing a sort of musical Esperanto or Yiddish, with English music, for instance, as a pallid reflection of Brahms and Wagner. A better form of internationalism meant that each nation should give its best to the world—music that revealed distinctly the national character. Mr. Shaw then showed that the old English folk-songs had three distinctive qualities: (1.) There was freedom in the 'shape' of the tunes, in striking contrast to the cramping symmetry, the smooth melodic curves, which marked the German folk-songs; (2.) Freedom of rhythm was conspicuous, five or even seven beats to the bar appearing in old tunes, in striking contrast again to the regular rhythm of German folk-songs, which struck some ears as dignified,

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June, 1917.